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Kine Weekly

"THE TIME MACHINE"

Your crowds will hit a new high in fantastic excitement . . . And you a new high in box-office thrills...when MGM releases it on October 23rd . . .

GEORGE PAL'S Production in METROCOLOR of the amazing H. G. Wells story
Starring ROD TAYLOR · ALAN YOUNG · YVETTE MIMIEUX · Sebastian Cabot · Tom Helmore

Sometimes THE CRITICS DERIDE...

THE PALACE AND DERBY CASTLE
LIMITED
SECRETARY W. ROSS.

MASONIC BUILDINGS
LOCH PROMENADE
DOUGLAS, ISLE OF MAN.

TELEPHONES: DOUGLAS 2164-2165

GENERAL MANAGER
D. F. BARWELL.

THE PALACE BALLROOM, DOUGLAS
DO COLISEUM, DOUGLAS.
DERBY CASTLE BALLROOM, DOUGLAS
DO VARIETY THEATRE, DOUGLAS
GAIETY THEATRE, DOUGLAS
CRESCENT PAVILION, DOUGLAS.
PALAIS DE DANSE, DOUGLAS

CINEMA DEPARTMENTAL MANAGER
R. WILKINSON.

REGAL CINEMA, DOUGLAS.
ROYALTY CINEMA, DOUGLAS.
PICTURE HOUSE, DOUGLAS.
STRAND CINEMA, DOUGLAS
CRESCENT CINEMA, DOUGLAS
CONTINENTAL CINEMA, ONCHAN
STRAND CINEMA, PORT ERIN
THE PAVILION, PEEL.

RW/HC.

July 14th 1960.

C. Edgar Esq.,
Walt Disney Productions Ltd,
68, Pall Mall,
LONDON. S. W. 1.

Dear Mr. Edgar,

Thank you for "THE BIG FISHERMAN". The business has been sensational, so much so, that the ten days hold-over figure has been broken. Playing time will now run into three weeks.

The public's re-action to "THE BIG FISHERMAN" makes me wonder if some of the London critics know what adds up to good box-office.

Yours sincerely,

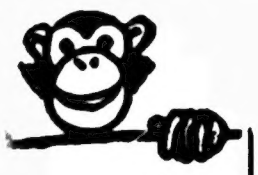
R. Wilkinson.

R. Wilkinson.
Cinema Departmental Manager.

... but ALWAYS the PUBLIC DECIDES!

THE BOX-OFFICE IS MIGHTIER THAN THE PEN!

APH WEEKLY, 11/8/60.



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TED NUTS
The
rld's Best!

Kine Weekly

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No. 2,758 Thursday, August 11, 1960 Vol. 519

Everyone loves
Lyons Maid

NEWS HIGHLIGHTS . . .

JAROFD to handle Regal films

The Rank Organisation and Regal Films International have reached an agreement whereby JAROFD will have the right to distribute Regal Films in many territories throughout the world.

First film to be distributed under this contract is "The Siege of Sydney Street" for which JAROFD has world rights excluding the United Kingdom, the United States, Greece, Singapore, Malaya, Borneo, Sarawak, Burma, Syria, Lebanon, Iraq and Jordan.

Future Regal films include "Hellfire Club," produced by Robert S. Baker and directed in colour by Monty Berman; "Fury At Smugglers' Creek" (previously "The Wreckers"), a colour subject now being produced by John Gilling and directed by John Gossage; and (in preparation) a colour spectacle titled "The Treasure of Monte Cristo."

EMI—Top Rank distribution deal

FOLLOWING reports of a takeover bid, The Rank Organisation announced on Tuesday that in future the Top Rank label of Rank Records—launched 18 months ago—will be handled in the UK by EMI. "It is hoped that the extensive facilities available through EMI will make possible a more effective distribution," it was stated by the company.

Rank's American company, Rank Records of America Inc., and Rank Records International will continue in full operation and the U.S recordings of their catalogue will continue to be released under the Top Rank label by EMI.

AIC seeks talks on local censors

THE AIC has written to the Home Office asking for a meeting to discuss the problems of local authority censorship. The move follows protests by AIC members against the unfair situation whereby films banned by a local authority for cinema exhibition may be subsequently screened on television.

AIC general secretary Aubrey Partner mentioned "Cosh Boy," banned by Warwickshire County Council, but which had since been shown on TV in the area. He also pointed to Warwick film "The Trials of Oscar Wilde," which had been given an X certificate the BBFC but which had been banned outright in Londonderry although a TV production of the same subject had been shown with the same title.

said Mr. Partner: "We are not trying to ban anything from being shown on TV. What do want is a fairer attitude so far as cinema exhibitors are concerned. We hope the Home ice will be able to give some guidance on this problem and that ultimately there will be more lenient policy by certain local authorities."

KINE'S LEVY READY RECKONER

The "Kine.'s" Levy ready reckoner, prepared with the collaboration of Customs and Excise to facilitate computation of amounts payable under the new rate, will be published with next week's issue, without extra charge to "Kine." subscribers.

Arrangements have been made for the printing of additional copies and these will be available to exhibitors at a nominal charge of 8d., including postage, for single copies, or 6d. each for orders for 100 or more copies.

Orders, with remittances, should be sent to: The Publisher, Kinematograph Weekly, 6, Catherine Street, London, W.C.2.

British Lion now shows profit of £126,771

BRITISH LION Films made a profit of £126,771 during the year 1959-60—compared with losses in the two previous years of £153,354 and £337,114.

In his report, chairman Douglas Collins states that this profit is arrived at after bringing into account £110,795 earned during the year by assets acquired from the old British Lion Film Corporation.

This is an increase of some £35,000 compared with the previous year, and results primarily from the sale of certain rights in "The Third Man" for the making of a television series and from an intensive exploitation of rights in the older films in overseas markets.

Revenues from these assets, says Mr. Collins, cannot be expected to continue at a high level.

He attributes the improved trading position to the release during the year of a number of successful films, notably "I'm All Right Jack," and to the full effect of operating economies which were outlined last year.

Full sales team

In spite of the number of successful films released, however, the distribution side of the business earned only a small profit. One reason for this, says Mr. Collins, is that in order to obtain maximum revenues from each film, thus discharging responsibilities to individual producers, it is necessary to maintain a full sales team and nine branch offices in the major cities of the United Kingdom and Eire.

The chairman refers to the new trend of independent production-distribution companies, particularly Britannia and Bryanston which distribute through British Lion.

"This type of organisation," states Mr. Collins, "offers a considerable benefit to producers, as we can distribute their films at a lower cost if we are not incurring risks in financing production.

"The advantage to the producer lies in a larger share of the profits earned and complete independence in production. For a successful operation it is essential that the distributor's organisation be placed completely at the disposal of the producing company and that co-operation in such matters as studio facilities, publicity and the selling is complete and harmonious."

Further details are given of the recent deal which British Lion made with FIDO concerning up to 76 films which are more than four years old. The company undertakes not to show these

continued on page 26

Viewpoint

A LESSON FOR ALL

AN AMERICAN, Joe Levine, with a bold and imaginative sales promotion project, has given a lesson to the industry in Britain which could have a far reaching effect upon the business.

The lesson, simply, is that showmanship in the tradition of the old school, coupled with the use of modern media of advertising, can play handsome dividends at the box-office and generally stimulate interest in cinemagoing.

In these difficult times, none but a man of courage and determination would make a decision to spend £60,000 on an advertising and publicity campaign for a single film released in this country. That was exactly the decision reached by Joe Levine when he prepared to launch "Hercules Unchained" here.

Furthermore, our American friend, by insisting upon a radical departure from the conventional release pattern, has shown that much is to be gained when the outmoded concepts are thrown overboard.

The advertising campaign, personally prepared by Levine, is also imaginative in conception and carries impact with its bigness, and, through the local knowledge of the experts of Warner-Pathe and ABC, has been carefully mounted to have the greatest possible effect in relation to the pattern of the saturation release.

Both television and newspaper advertising have been used with considerable effect, and of the latter not the least impressive was the full-page, two-colour advertisement which appeared in some editions of the London "Evening News."

The latest news from Warner-Pathe graphically illustrates the truth of the lesson. The high level of business recorded on the opening of the runs in the key pre-release engagements has been maintained. Warner-Pathe states that in almost every situation all-time house records have been smashed. In some theatres business was double that of the previous record; in one case business was treble normal.

Not only are the cash returns higher, which is possible with tax abolition, but admission records are also being broken.

This week, the film enters the second phase of the release plan with showings at a further 80 or so cinemas. Again the story is of record-breaking business.

How many would have gambled on such a scale with "Hercules Unchained"? The moral of the lesson is obvious.

KINEMATOGRAPH WEEKLY

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Long Shots

THE efficacy of the re-constituted board of directors of British Lion—the changes were viewed with some misgivings in the trade at the time—is reflected in the company's annual report which shows a substantial profit, compared with large losses in previous years.

In a covering letter, sent to me with a copy of the report, Chairman Douglas Collins states that the results are due to the energy and ability of the working directors, adding that he is very hopeful that, in spite of the adverse conditions now affecting the film industry, the satisfactory results will be maintained.

He points out that although the majority of British Lion shares are owned by the Government, through the National Film Finance Corporation, the company has had no additional finance since it was formed in January 1955, and, furthermore, it does not enjoy any special favours or subsidies.

Mr. Collins expresses gratitude for the lack of Government interference in the administration of the company He puts it this way: "I would like to pay a tribute to the freedom allowed to us by our 'shareholders.' They never attempt to influence management in any way, and it is a matter of some pride to us that decisions in this company are taken faster than in most 'private enterprises.'"

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A CONTRIBUTORY factor in British Lion's successful year is the expansion of Lion International's business overseas.

Because of the development of overseas trade, the company has considered it expedient to appoint another globe-trotter in the person of Gary Dartnall, who is designated overseas sales representative.

Formerly on the overseas sales staff of AB-Pathe, Dartnall has taken up his new duties at Broadwick House and will shortly be leaving for a tour of the Middle East.

Commenting on the prospects of Lion International in the immediate future, managing director Victor Hoare states: "We are preparing for release during the next 12 months the strongest group of pictures we have ever handled, and we are determined to do everything in our power to secure the maximum possible returns for our producers from each territory."

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GUSTS of fresh air are blowing through the publicity and advertising offices of Wardour Street. They are generated by the new thinking on sales promotion which, by way of a welcome contrast, rejects the notion that it is a realistic economy to fire exploiteers when the sales graph takes a plunge.

It is a long time, indeed, since so much emphasis has been placed on Showmanship—with a capital S—in all its facets.

For example, the costly, ambitious campaigns mounted on television by CMA and ABC: the unprecedented £60,000 budget allocated by Joe Levine, through Warner-Pathe, to launch "Hercules Unchained"; the shrewdly audacious teaser promotion scheme initiated by Hitchcock and carried through by Paramount with staggering success for "Psycho."

It all adds up to Box-office—with a capital B—judging by the returns now being registered.

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ON Monday Associated British weighed in with this statement: "Reports from theatre managers indicate that the recently launched ABC commercial television campaign is having a great impact on the public, once again bringing conclusive proof of the major value of this form of advertising."

The scheme, which started on July 9 and continues until September 3, covers six films—"Sands of the Desert," "Hercules Unchained," "Light up the Sky," "Huckleberry Finn," "Dentist in the Chair," and "Ice Palace" a useful cross-section of film entertainment on which to test the ambitious experiment. It differs from the CMA drive, in that it not only sets out to boost individual films, but is also designed to entice the middle-aged and elderly to the cinema more often.

The statement adds: "Both campaigns constitute an entirely new form of selling motion pictures to the public, and ABC is convinced, on the basis of concrete evidence, that the new approach has in every way justified the many weeks of work which went into their preparation and production."

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THE early conclusions drawn from the CMA experiment have been amply confirmed by the detailed investigation carried out on an extensive basis by The Rank Organisation's market research department, which has evaluated public reaction by objective surveys and box-office comparisons.

The results, so Kenneth Winkles told me, went beyond the most optimistic expectations, and fully justified the considerable expenditure on the production of the commercials and the buying of television time.

The enthusiasm at Belgrave Road, however, is tempered by recognition of the fact that the industry has yet to test the efficacy of television advertising on a long-term basis.

The cost of utilising the medium for effective penetration is formidable, particularly when the peak winter rates apply, and it is not yet certain whether public interest can be maintained at a pitch that would justify the cost of the regular advertising of film programmes which, compared with consumer goods, have only a fleeting existence.

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BY lunchtime last Wednesday, Joe Levine, Lou Lewis and Percy Livingstone were satisfied that "Hercules Unchained," backed by its £60,000 campaign, was home and dry.

Lou was able to give Joe the news that in the first two days the film had taken more money than any previous film handled by Warner or Pathe in 36 out of 39 pre-release bookings starting at the Bank holiday week-end.

The figures, which I saw, showed that the second day's take was only a few pounds short

of that of the first, enough for Joe to draw the conclusion that his judgment was right. "It is following the pattern of the business in the U.S." he observed.

His confidence was such that he immediately authorised the processing of 10 additional prints to augment the 80 already fully utilised for the saturation release plan.

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BUT to crown the big thinking that has been attached to the "Hercules Unchained" campaign, Joe Levine disclosed that he had already opened discussions with Lou Lewis and Jack Goodlatte for the release of two "epics" next year—one in July and the other in August—on an even more ambitious scale.

He is talking of a £75,000 campaign for each and, moreover, of making 200 prints of each film available for a saturation release on a national basis.

The first picture will be "Thief of Bagdad," starring Steve Reeves, and the second either "Morgan the Pirate," another Reeves film, or an Aladdin-type story, starring Rosanna Podesta and Russ Tamblyn.

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ALTHOUGH confident of the outcome of his policy, Joe was emphatic in stating that its success would not have been possible but for the wholehearted co-operation and support of Warner-Pathe and of Jack Goodlatte, Bill Cartridge, David Jones of ABC and the independents participating in the release pattern.

Lou Lewis went on record with the observation that Joe's policy would have wide repercussions for the industry.

"We are excited to be associated with such an operation and in helping to make history before Warner-Pathe is 12 months old. We admire Joe Levine's superb showmanship and courage in playing his hunch to the tune of £60,000," said Lou.

"We are fortunate in having such a fine team—Leonard Sampson, Alf Shute, Lee Langley—with the support of ABC's David Jones, to handle that vast sum, nearly ten times an average allocation, and using it to such tremendous advantage," he added.

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HITCHCOCK'S "Psycho" is unlikely to earn festival awards, but the evidence from the Plaza already indicates that its staggering success in America, where its earnings are fast approaching those of "The Ten Commandments," will surely be repeated in Britain.

The major factor in the successful presentation is, without doubt, the remarkable selling campaign devised by "Hitch," which is ingenious in its simplicity and tremendously effective in its impact.

"Hitch" has deliberately and carefully maintained an air of secrecy around the plot, and has cleverly built up interest with the audacious dictum. "No one . . . BUT NO ONE . . . will be admitted to the theatre after the start of each performance of 'Psycho.'"

In every form, the publicity and advertising devised to promote the presentation is entirely personalised with the image of "Hitch" putting over the selling line.

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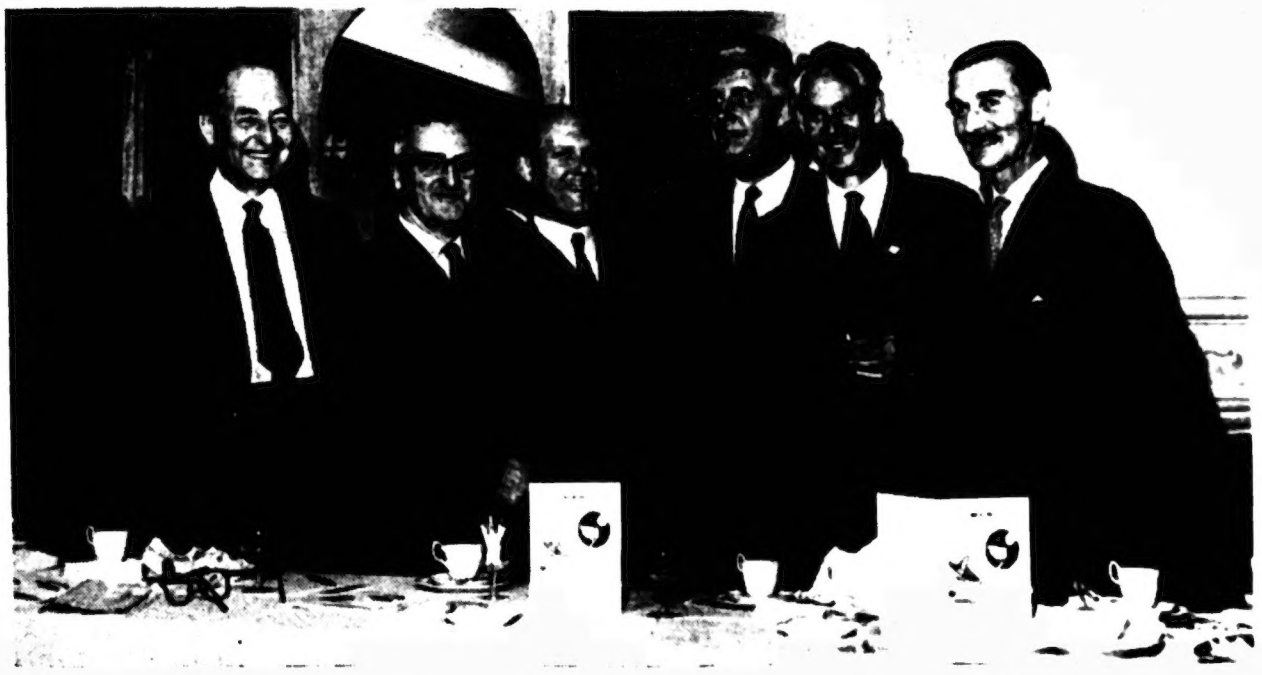
THE American campaign is being meticulously followed at the Plaza, and Fred Hutchinson, in the light of the experience in the U.S. is urging exhibitors to watch developments in the West End and to adopt "Hitch's" proved methods.

The detail of the campaign and its impact in the States are graphically illustrated in the special presentation introduced by Jerry Juroe last week. Fred Hutchinson has arranged for Tony Reddin to make a tour of the provinces to show the presentation to exhibitors in Paramount's branch territories.



Colan MacArthur, managing director, was host at a luncheon given to JAROFD's Latin America supervisor W. H. Jamieson to mark his admission to the company's 25-Year Club delayed by his absence abroad. Fellow members present included (left to right) C. H. Goodhind, A. R. Carfrae, E. F. Taylor and G. E. Pickett

Paramount is buying television time to launch the general release and is making available a certain amount of free publicity material, including posters and a gem of a six-minute trailer in which "Hitch" conducts the viewer over the scene of the crime without revealing the secrets of the plot. This is additional to the trailers available through NSS and is worth screen-time for "Hitch's" performance alone.

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CHAMPION of independent exhibitors and doyen of cinema tax abolition campaigners, Sir Alex King has now emerged in a new role—a television tycoon, to use the popular alliteration.

This was revealed last week in the announcement that the Independent Television Authority had accepted the application of the group known as North of Scotland Television to act as programme contractors in North-East Scotland.

Sir Alex is chairman of the board of North of Scotland Television, directors of which are all Scots. Associated with Sir Alex in the group is his colleague Provost Robert Wotherspoon of Inverness.

The other directors are: Captain Iain Tennant (deputy chairman), of Elgin, Morayshire; Viscountess Colville, of Inverbervie, Kincardineshire; Major Michael Crichton Stuart, of Falkland, Fife; Lord Forbes, of Alford, Aberdeenshire; John N. Milne, of Aberdeen; The Hon. Angus Ogilvy, of Kirriemuir, Angus; D. L. Urquhart, of Forfar, and E. O'Donnell.

The North-East Scotland area will be served by two stations, one between Stonehaven and Banchory, which it is hoped will open towards the end of next year, and one on the Black Isle about eight miles north of Inverness, which will be opened during 1962.

The first station to be opened will serve some 730,000 people in the counties of Aberdeen, Angus and Kincardine and parts of the counties of Fife, Banff and Perth.

The second station will serve some 140,000 further people in Nairnshire, Morayshire, North-West Inverness shire and the eastern parts of Sutherland, Ross and Cromarty.

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PRODUCERS and distributors might like to take note of the views of Fred Shackleton, director of the Lyceum Cinema Co., of Bradford, who writes with some feeling about the effect of an excess of horror films, war pictures and generally downbeat subjects.

In a programme recently he showed "When Comedy was King." Mr. Shackleton comments: "We have had old patrons, unseen for two or three years, coming to the cinema, especially to see 'When Comedy was King.' Some of them came two or three times and one and all expressed their appreciation of the antics of Charlie Chaplin, Buster Keaton, Laurel and Hardy, etc., etc."

Many of the patrons, writes Mr. Shackleton, said how sick and tired they were of nothing but films of war, of Rock 'n' Roll and Teddy Boys.

Mr. Shackleton is moved to suggest that "in these days of uncertainty, the public seeks relaxation and good entertainment," and if the industry paid proper heed to this it would attract many of the missing millions back to the cinmea.

How many exhibitors, I wonder, share this view?

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A NEW record was created by "South Pacific" at the Dominion, Tottenham Court Road, last week—the 120th week of the fabulous run.

The takings broke the record previously established during the Christmas week of 1959.

Sam Eckman told me on Tuesday: "Though it is true that the receipts benefited due to the elimination of entertainments tax, they were in turn affected by the contribution to the British Film Production Fund, which was not the case during the previous record week."

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METRO'S "Ben-Hur," now starting in 35th week, has had the distinction of young Royal visitors—Prince Charles and Princess Anne.

Not surprisingly, the popular national press made a feast of the visit and splashed pictures and stories across front pages and inside double spreads.

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GEORGE MINTER is away at the present time but he will be glad to hear the news that "Dentist in the Chair" has done exceptionally well in pre-release spots.

It has taken three times as much as any previous Renown picture shown at those situations.—**The Stroller.**

News of the Week

'We know what is best for ABPC' Sir Philip tells Sir Tom

A REPLY to protests by NATKE general secretary Sir Tom O'Brien about the televising of evening football matches was given by Sir Philip Warter, chairman, at the annual meeting of ABPC on Friday.

Sir Tom, who attended the meeting as a shareholder, had seconded a vote of thanks to the directors and urged that "care and restraint" should be exercised in regard to the question of televising evening football.

He had also sent telegrams on the question to the Directors-General of the BBC and ITA, Sir Stanley Rous, chairman of the Football Association, and Mr. Hardacre, of the Football League. In them, Sir Tom urged talks with all sides of the industry before "irretrievable decisions are taken."

There could be no objection to viewers seeing sporting events within the well-defined traditional times of their playing in Britain, he said. But the televising of football in the evening would seriously jeopardise the existence and livelihood of 100,000 people in the cinema industry.

At ABPC's meeting, Sir Philip Warter indicated that the time had not come when the board of the corporation should interfere in their opposing operations in order to safeguard the interests of any particular section.

Competent

"Who is going to say whether showing features on TV is more damaging than evening football?" he asked. "You must leave it to us to judge in our wisdom what is best for the corporation," he said, adding that if they began interfering with the "very competent executive" running the various sections dealing with production, cinemas, distribution, overseas and TV, they might destroy their business.

Sir Philip went on: "The fact is, our business is to entertain the public."

Success of the policy, he thought, was pinpointed by Clifford Barclay, who proposed the vote of thanks to the board.

Commenting that the company had shown a great record of stability and success for the benefit of its shareholders, Mr. Barclay stated: "I don't think you can look round the whole industry and find a company with such a long record which can show for its shareholders a consistency of success and consistency of income and, in latter years, an increase of dividends of benefit to us."

Today ABPC stood as "a radiant beacon of light to the whole entertainment industry." Without a corporation such as ABPC a lot of people in the film industry would by now have given up hope, he declared.

One of the features of the corporation's accounts were the figures which showed the board's record over a period of 10 years. The "City" had applied the word "inconsistent" to the film industry, said Mr. Barclay. But this was a record of consistency, he added, commenting: "So far as I can see from these accounts you produce as many plums as anyone can."

George Elvin, ACTT general secretary, referred to the fact that this year appreciation of staff efforts had not, as in the past two years, been shown with a bonus. He asked for an assurance that the matter would be reconsidered.

Sir Philip Warter replied that there was really no reason why an appropriation for a bonus should be made in the accounts. It was a matter entirely for the directors and would be left to the discretion of the board to deal with later in the year or at a more appropriate time.

"We must," he commented, "reserve the right to deal with it in the light of prevailing conditions."

The meeting re-elected Robert Clark a director of the corporation.

Stars at Variety Club race meeting

STARS of screen, stage and television will be out in force at the Variety Club of Great Britain's second annual charity race meeting at Sandown Park on Saturday, August 27.

The personalities will include Kenneth More, who is a member of Variety Club's executive committee, Robert Morley, Virginia McKenna, Bill Travers, Ronald Shiner, Janette Scott, Jackie Rae, Billie Whitelaw, Phyllis Calvert, Bernard Bresslaw, Dickie Henderson, Dennis Lotis, Sam Wanamaker, Robert Ayres, Cecil Parker, Peter Arne, Ted Ray, Eleanor Summerfield, June Thorburn, Janet Munro, Sydney Tafler, Maxine Audley, Shani Wallis, and Norman Rossington.

Five of the six races have been sponsored and £13,000 in prize moneys will be at stake.

The Duke of Edinburgh, a life member of Variety Club, has given permission for one of the races to be called "The Prince Philip Stakes."

The programme features: "The Rails Bookmakers' Sprint Handicap," 3-y-o, 5f, £2,000 added; "The Billy Butlin Selling Stakes," 3-y-o, 7f, £2,000 added; "The Daily Mirror Handicap Stakes," 3-y-o, 1m, £2,000 added; "The Lyons Maid Stakes," 3-y-o, 1¼m, £3,000 added; "The Prince Philip Handicap," 3-y-o, 2m, £2,000 added; "The Sobell Television Stakes," 2-y-o, 5f, £2,000 added.

Five of the races are being televised by ABC TV.

Proceeds from the meeting are to be divided equally between three youth charities: the Duke of Edinburgh's Award Scheme, the Variety Club Cancer Research Scheme for Children, and the Variety Club Heart Fund for Underprivileged Children.

The race committee is headed by Irving Allen, who conceived the idea of and organised last year's meeting, with Nat Cohen as his deputy.

'TUNES OF GLORY' GOES TO VENICE

United Artists' "Tunes of Glory" has been selected as the official British entry for the Venice Film Festival (August 24-September 7).

A joint selection committee set up by the BFPA and FBFM chose the picture which stars Alec Guinness and John Mills. Colin Lesslie produced and Ronald Neame directed.

The committee commented on the very high standard of the films viewed for the festival.

Another UA release, "The Apartment," has been selected as the official American entry at the festival.

Shipman and King profits down

A NET profit of £121,455 is reported by Shipman and King Cinemas for the 53 weeks ended April 2 this year—compared with £130,310 profit for the 52 weeks ending March 28 last year.

United Kingdom taxation paid totalled £66,974, against £72,115 the previous year. Dividends paid on 5 per cent. first preference shares were £18,375, and on 6 per cent. second preference shares, £8,453.

The proposed dividend on ordinary shares is 5 per cent.

The company's annual general meeting will be held at Wellington House, 125-130 Strand, on September 16 at 3.0 p.m.

Prizes for CMA's champion region

AN inter-regional competition is a new feature of CMA's Zing Showmanship Contest which to date has been run on a strictly national basis.

From August 7 to November 12, however, a regional average score will be worked out each week and there will be Christmas cash bonuses of up to £20 for managers in the winning region provided they have scored the regional average or over.

The bonuses will be in addition to the £3,3[illegible] in prize money offered during the year.

Since the bonuses can only be won by managers in the winning region, team work will be put at a premium.

Each phase of the Zing Contest has its own title. The new phase is to be known as the Golden Zing period in recognition of the many potential money-makers lined-up for release between now and Christmas on both the Rank and National circuits.

Golden Zing will reach its climax at a luncheon in December at which both a national champion and the champion region will receive their awards.

Joins Westrex

F. HOLMES has been appointed technical marketing manager for the Westrex Company.

Mr. Holmes spent 20 years in the Fleet Air Arm specialising as an air observer and electronics officer and since the war has served as Staff Electronics Officer in the Ministry of Aviation, Admiralty, and with the British Joint Services Mission in Washington.

He retired from the Royal Navy two years ago to join Ultra Electronics, Ltd., as liaison officer, later being promoted to projects manager, resigning this position to join the Westrex Company.

The Public Laps up 'Psycho' Showmanship

ALFRED HITCHCOCK'S "Psycho," has opened to sensational business at the Plaza, Piccadilly Circus. Matching the business is the way the public has accepted the "no admittance after the film has begun" policy of presentation.

Shown with four separate performances daily, the film has been backed by an extensive press and television advertising campaign.

This campaign has put over the special Alfred Hitchcock policy, stressing the fact that no one will be admitted to the theatre after the start of each performance.

A high proportion of advance bookings was achieved before the first performance commenced on Thursday last week. This has been topped by long queues of people waiting to gain admittance at the specific performance times.

Queues stay

As each new showing of "Psycho" has commenced, and doors have been closed, the queues have remained—booking for subsequent performances.

The "Psycho" success story at the Plaza is the result of showmanship—1960 style. Never has the public been so conditioned to the idea that this is a film that must be seen from the beginning—or there will be no admittance.

Producer-director Alfred Hitchcock is the key to the whole campaign. It is Alfred Hitchcock outside the theatre, by way of a special 60 x 40 poster, who indicates what time the performance will begin.

It is Alfred Hitchcock in the foyer who, through special door panel announcements, further comments on the "no admittance" rule.

It is the voice of Alfred Hitchcock, played over the theatre speaker system into the foyer telling audiences as they leave not to divulge the secrets of "Psycho."

Carole Lesley presents prizes in ABC contest

ASSOCIATED BRITISH contract star Carole Lesley is to make a personal appearance tour to present ten Vespa scooters to the winners of the major national competition arranged between Associated British Cinemas and D. & W. Gibbs, the manufacturers of Erasmic Shaving Cream, in which she was one of the five stars featured.

The competition, which took place over a six-week period, was one of the most successful ever devised by Associated British Cinemas, attracting a record number of entries.

Executive changes at Merton Park

AS A RESULT of Anglo Amalgamated's increased production programme at Merton Park Jack Greenwood has resigned his joint managing directorship of Merton Park Studios Ltd. to devote the whole of his time as executive producer to this part of the company's business.

His place at the studio has been taken by W. H. Williams, who will be in charge of all the studio activities and services of the group.

Jack Greenwood will now be located at Guild House, Upper St. Martin's Lane, W.C.2.

An agreement between Rank Film Distributors of India and the Government of India, covering the import of UK films for a further period of two years, has been signed in New Delhi. The agreement was signed on behalf of Rank by P. A. Greaves and on behalf of the Government of India by K. R. F. Khilnani, joint secretary, Ministry of Commerce and Industry

LETTER TO THE EDITOR

Away with these prophecies of doom

I HAVE before me the August 5 issue of the *Manchester Evening Chronicle* and its front page headline reads, "Soccer Bosses Snub Film Union Chief"—referring to Sir Tom O'Brien's protest to the Football League on its decision to allow the television presentation of certain football games.

Although I agree that, in all probability, a few patrons will be diverted from the cinema on those days, I feel that our industry is being done a great disservice by this constant public airing of our fear of TV competition.

Most issues of the daily papers contain reports of cinemas closing and in nearly every case TV is given as the reason.

To my mind, this gives the public the impression that TV must be much better than the cinema, and TV is fast exterminating a decadent cinema industry.

Our industry was built on optimism and beating the big drum. In these highly-competitive days in entertainment, nothing but optimism and beating the big drum will serve us well.

I wish that our industry leaders would adopt these maxims and put an end to this constant and depressing admittance of defeat by TV.

This cinema is doing better than ever before in its history. An enlightened board of directors is constantly spending money on improving the place; it has been reseated and redecorated twice in the past six years.

Our G. B. Snape books films with imagination, and supporting features are as carefully chosen as main features.

In spite of ABC and Essoldo opposition, the Plaza has the reputation of playing the best programme every week.

Something new is constantly being devised to keep the name Plaza in the public eye, and we don't even consider TV opposition. To quote but one instance: three years ago the pre-Munich Manchester United team was playing Real Madrid in a European Cup match less than five miles from Stockport. The game was televised live by Granada, yet on that Wednesday our takings were 25 per cent better than the Tuesday and 15 per cent better than the Thursday.

Once again I say, enough of this defeatist attitude; let us all shout that the cinema is very much alive and kicking, and still presents the best entertainment for the price in any field.

I can hear the moaners saying, "What about all the closures?" Poppycock! These would have closed even if television had never reared its ugly head. The majority of the closed cinemas were antiques — uncomfortable and badly-managed dumps the industry is well rid of.

Our predecessors in the industry handed down to us a heritage of showmanship. They must be turning in their graves as they survey our present namby-pamby attitude and the general air of gloom that envelops cinema types at the mere mention of television.

The only form of defence is attack. Let us rather die on our feet than live on our knees.

I. M. OGILVIE.
General Manager.
Plaza Cinema (Stockport), Ltd.

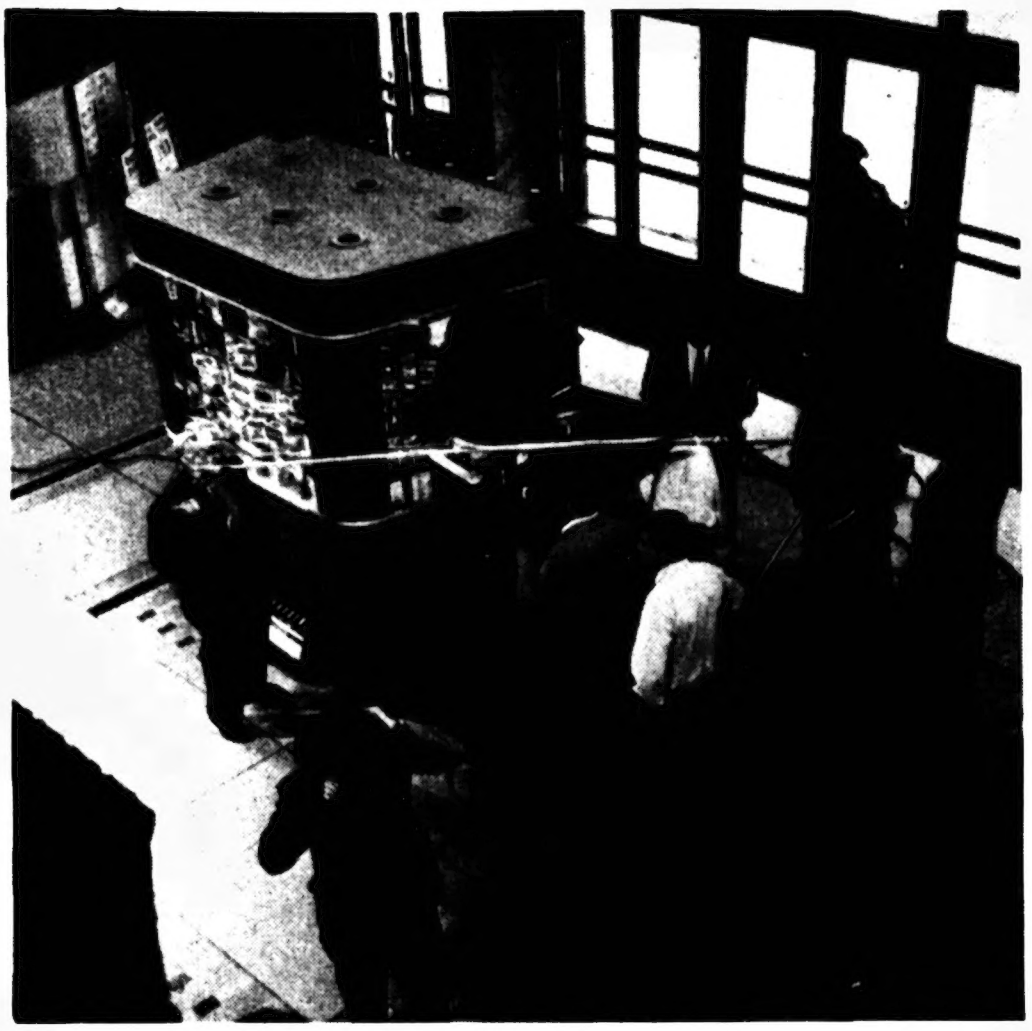
Halas and Batchelor wins at Venice

HALAS AND BATCHELOR'S new paper sculpture film "Top Dog" has won the first prize in the television category at the Venice Documentary and Children's Film Festival.

"Top Dog" is one of the 26 "Snip and Snap" television entertainment films which Halas and Batchelor is producing for ABC television. Transmission of the series will commence shortly on a National scale.

These are the first animation films to be specially produced by Halas and Batchelor for TV programmes.

The present award is Halas and Batchelor's sixth first prize from the Venice Festival since 1950. The award takes the form of a model of the lion of Saint Mark.



PATHE COMMERCIALS' BIG PART IN ABC's TV CAMPAIGN

A great deal of the credit for the highly successful Associated British cinema television campaign on ABC-TV in the Midlands and North is due to the commercials prepared by the TV and Advertising Films Division of Associated British-Pathe. The eight-week scheme was devised in two sections, the first using personalities such as Gilbert Harding, Catherine Boyle and Jack Brabham, and the other based on the successful ABC newspaper campaign "Don't Take Your Wife For Granted—Take Her To The Pictures." In the latter instance, Pathe took special care in choosing artists calculated to appeal to the important 35-60 age groups. The schemes are being used alternatively and cover approximately 150 ABC cinemas. Left: A unit of the TV and Advertising films division in production

Top: George Stevens (lighting cameraman), Arthur Adair, Bertram Tyrer (director), Jack Brabham, Bill Allen (camera operator); with Gilbert Harding, left, are—Harry Field (general manager TV and advertising films division), Peter Bryant (director), Arthur Adair, Bill Allen. Below: Stills from the commercials prepared by Associated British-Pathe

World Markets

TOA thinks Goldstein speech will bring cheer to exhibitors

NEW YORK.—**Theatre Owners of America thinks that a speech by 20th Century-Fox's Robert Goldstein, newly appointed executive producer replacing the late Buddy Adler, should bring cheer to exhibitors.**

He declared: "The big studios of Hollywood do not have to be uneconomical. The more pictures that are made on a lot, the lower the overhead. My function as I see it, is to keep the Fox studio really busy . . . there is a lot of money to be made in this business."

Stating there was no need to permit a producer to spend a great deal of money on his pictures just for the prestige of the producer or even the studio, he added, "money in itself cannot make a successful movie. If it could, no studio would ever make a bad picture."

"There is not one actor or actress who can insure a picture. Get young talent and give them good parts, and they can become stars. All the big stars, so called, have grown old together. I don't say they are not good. But if our business is to survive, we have to have someone warming up on the sidelines."

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LOW EARNINGS of Walt Disney Productions were attributed to continuing disappointing theatrical business on the company's motion picture product, according to president Roy O. Disney, who announced that the consolidated net profit of the company and its domestic subsidiaries (three wholly owned and Disneyland Inc.—65.52 per cent. owned) for the nine months to July 2, 1960 (39 weeks) was 323,151 dollars, equal to twenty cents per share on the 1,626,023 common shares outstanding after provision for taxes of 525,000 dollars.

The corresponding period a year ago, 40 weeks, showed a net profit of 2,366,497 dollars equal to 1.50 dollars per share on the 1,581,011 common shares outstanding after provision for taxes of 2,681,000 dollars. The third quarter net was 26 cents per share compared with 93 cents per share for the third quarter last year.

The consolidated gross income was 30,648,126 dollars, down 8,715,030 dollars from last year's 39,363,156 dollars. Film revenue was down by 4,166,278 dollars due to continued disappointing earnings and television was down by 4,946,044 dollars. Disneyland Park increased 1,465,295 dollars, while other income, including publications, character merchandising, non-theatrical film, music and records dropped 1,068,003 dollars.

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COLUMBIA'S "I'm All Right Jack" has passed the 200,000 dollars mark in grosses at the tiny Guild Theatre here according to Rube Jackter, Columbia vice-president and general sales manager.

In its 14th week at the 450-seat theatre, the film has earned more money during its run than any other picture in the history of the theatre over a similar period.—**Mel Konecoff.**

A pointer to future of co-productions

PARIS.—Film people are speculating about the future, following the announcement that "Les Mains d'Orlac," the first Franco-British co-production, is finished.

Many of them believe that the success or failure of this film will probably, in the long run, decide whether Franco-British co-productions are good business or not.

Apart from the technical considerations many film people, even some at top level, are not at all sure that the French and British temperaments are close enough together to produce a good film.

They give the example of the "Knave Of Hearts," with Gerard Philipe, which did not do good business and which was not considered a good film by a long way.

Even Franco-Italian co-productions are not favoured by all. There is a strong current of opinion that arrangements between producers of different countries should be purely financial and that one country or the other alone should make the film from script to celluloid.

"Les Mains d'Orlac" is not a new subject. It features Mel Ferrer, Christopher Lee and the French star Dany Carrel. According to the prophets the film should succeed because the story has been told on the screen before, and has, on each occasion, made money.

But even if it is a success that does not mean all Franco-British productions must succeed in future. But whichever way it goes this first film will be a pointer.—**Henry Kahn.**

Rank deal with Indian Government

BOMBAY.—The Rank Company has reached an agreement with the Government of India calling for the spending in India by Rank of 87½ per cent. of its film earnings in the country for the next two years.

The money may be used for the purchase of Indian films for distribution outside India, or for other purposes which have not been published.

The Indian Government hopes that this will give a badly needed boost to the export of films.

The agreement is believed to be in line with a similar deal arranged by the MPEAA.

In return the Indian Government has promised to charge Rank import duty at the old rate of 27 cents per foot as against the recently

Paulo Sa Pinto, Rank exhibitor in the City of Sao Paulo, Brazil, was recently presented with the Marshal Candido Mariano da Silva Rondon Medal of Merit by the Sociedade Geografica Brasileira. This honour was bestowed on him for his contribution to the advancement of the cinema industry in Brazil

increased rate of 69 cents. The Government has also removed quota restrictions. There is now no limit to the number of films that can be imported.

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THE Madras Corporation has imposed a yearly levy of 1,000 rupees on cinemas in the city.

The new levy was strongly opposed by the trade, and the South India Chamber of Commerce has asked its members not to pay the levy and has filed a petition in the High Court.

But the Corporation, without waiting for the petition to be heard, has now decided to extend the levy to film studios.—**N. V. Eswar.**

Terms discussions for Dublin

DUBLIN.—Representatives of the KRS are due in Dublin this week for discussions with the Theatre and Cinema Association (Ireland) on an amendment to rental terms following the entertainment tax rebate granted by the Fire Minister for Finance in his Budget earlier this year.

The Minister granted a remission of 20 per cent. of the tax payable each week, and in Ireland this was taken to mean that the Minister —by the framing of the Budget intended that the 20 per cent. was to be added to the cinema's share of the takings.

Renters, on the other hand, feel that they are entitled to some part of the remission depending on the percentage rental and there the matter has remained in dispute.

This KRS visit should help to resolve the position.—**Maxwell Sweeney.**

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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†It Started In Naples (Paramount)—U.S	100 min. (A)	Sophia Loren ... Clark Gable Vittorio De Sica	VistaVision and Technicolor comedy, accompanied by music and song, about American lawyer's encounter in Italy with young delinquent and his captivating "aunt." Story both tender and gay, cast handpicked, juvenile and heart interests compelling, staging delightful and numbers catchy	Capital light booking (C)
*Man Who Couldn't Walk, The (Butcher's)—British	62 min. (A)	Peter Reynolds ... Pat Clavin Eric Pohlmann	"Thick ear," hingeing on London gang war. Plot taut, characterisation sharp, romantic asides popular, highlights vigorous, backgrounds suitably varied and footage handy	Reliable quota "second" (C)
Murder A La Carte (British Lion)—French	99 min. (X)	Jean Gabin ... Daniele Delorme Gerard Blain	Romantic crime melodrama, made in France, concerning restaurateur who nearly falls for evil young woman's wiles. Story somewhat squalid, but cast and director competent, atmosphere convincing, climax salutary and English sub-titles lucid	Very good specialised hall fare (NC)
Psycho ... ... (Paramount)—U.S	107 min. (X)	Anthony Perkins ... Vera Miles John Gavin	Psychopathic "shocker" illustrating case history of young man whose deep attachment to his mother gives him an ugly split personality. Tale ingenious, acting first-class, direction showmanlike, humour apt, sex asides frank, thrills expertly timed, twist ending theatrically effective and camera work outstanding	Box-office certainty (NC)
†Time Machine, The (MGM)—U.S	101 min. (A)	Rod Taylor ... Yvette Mimieux Alan Young	Metroscope and Metrocolor science-fiction romantic melodrama, based on H. G. Wells's far-seeing novel. Story fascinating, players competent, treatment resourceful, love interest agreeable, highlights breathtaking, fade-out provocative, and staging and photography brilliant	Outstanding novelty booking (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

Psycho

Paramount. American (X). Directed by Alfred Hitchcock. Featuring Anthony Perkins. Vera Miles and John Gavin. 9,767 feet. Release August 29, 1960

PSYCHOPATHIC shocker, adapted from Robert Bloch's novel. It illustrates the sensational case history of a young schizophrenic who, presumably, lives with his domineering old mother in a dilapidated Victorian house and runs a nearby motel, where several people, including a young woman who had pinched 40,000 dollars, are murdered. Alfred Hitchcock, the director, stops at nothing exploiting horror, yet frequently laughs up his sleeve and compels audiences to share in the welcome, if unseemly, mirth. The leading players eagerly co-operate, while imaginative lensing and a clever musical score effectively round off the funny and frightening affair. Brilliantly pre-sold and backed by a never-failing "no admission after the film has started" gimmick, it prints its own money in blood. Box-office certainty.

Story.—Marion, a pretty secretary, bunks with forty thousand dollars belonging to her firm and heads for California and Sam, a storekeeper who cannot afford to marry her. She halts at an isolated motel run by Norman Bates, an odd youth whose hobby is taxidermy. Later, Marion hears angry words between Norman and Mrs. Bates, his elderly mother, over Norman's interest in Marion, and Marion is knifed by a weird female while taking a shower. Norman stuffs Marion's body and the loot into the boot of her car and pushes the vehicle into a nearby swamp. Lila, Marion's anxious sister, contacts Sam and they and Milton Arbogast, a detective, investigate, but Milton soon meets the same fate as Marion. Chambers, the sheriff, claims there is no Mrs. Bates around, but during a search of Mrs. Bates's forbidding home, Lila comes across Mrs. Bates's decomposed body. The weird woman again appears and threatens Lila, but Sam captures "her." Finally, Dr. Richmond, a head-shrinker, psycho-analyses Norman and clears up the mystery surrounding the stabbing of Marion and Milton, and unidentified damsels.

Production.—The picture shows in grisly detail two murders and broadly hints at others before it's through. It also emphasises the nasty aspects of sex—the young taxidermist is seen peeping through the wall while Marion undresses—and indulges in transvestism. There is, however, a funny side to the macabre shenanigans and this not only eases the tension, but, strangely enough, lends validity to the extravagant plot. Anthony Perkins contributes a fascinating performance as Norman, Janet Leigh has her moments as the short-lived Marion, Vera Miles registers as the menaced Lila, John Gavin is a forthright Sam, and Martin Balsam and John McIntire pull their weight as Milton and Chambers. The film seldom races its engine, but on the other hand never allows it to stall. Its horrific highlights, represented by the stabbing of Marion and her blood being washed along the floor of the shower, Milton's death, and the close-up of Mrs. Bates's decomposed head, are evenly spaced and artfully punctuated with the mordant humour. As for the twist ending, which the reviewer is honour-bound not to divulge, it's both hair-raising and theatrically effective. Alfred Hitchcock's sorcery has paid off for the umpteenth time and any exhibitor who fights shy of "Psycho" should be certified.

Points of Appeal.—Gripping and comic story, first-rate acting, shrewd direction, title, gimmicks, and terrific sales campaign.

The Time Machine

MGM. American (A). Metroscope. Photographed in Metrocolor. Directed by George Pal. Featuring Rod Taylor, Yvette Mimieux and Alan Young. 9,062 feet. Release October 24, 1960

SCIENCE-FICTION romantic melodrama, inspired by H. G. Wells's famous novel. Photographed in Metroscope and Metrocolor, it's about a late-nineteenth-century English inventor who perfects a time machine, projects himself into the future and, following World Wars I, II and III, discovers a not so brave new world in 802,701. The original story, which, by the way, turned out to be incredibly accurate prescience, has been tarted up, but no undue liberties are taken. Rod Taylor acts intelligently as the hero, Yvette Mimieux is an attractive heroine and the rest of the players, too, give sound performances. It flags slightly when the year 802,701 is reached, but spectacular thrills preface a graceful and provocative ending, and strengthen popular appeal. Although "manufactured" in 1895, "The Time Machine" carries modern box-office equipment. Outstanding novelty booking.

Story.—It is December 31, 1899, and George,

continued on page 26

BIGGER THAN

"JOURNEY TO THE CENTRE OF THE EARTH"

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Screenplay by IRWIN ALLEN and CHARLES BENNETT

Your Films

by JOSH BILLINGS

West End

EVERY NOW and again my "friends" tell me to get lost. During the August Bank Holiday period I took them at their word and dodged writing this column. Now I've turned up again like the proverbial bad penny, but, I'm happy to say, bearing really good news.

Over the past fortnight cinema box-offices have been booming, particularly in the West End. The unseasonable weather may have a little to do with current prosperity, but I attribute the cause to a wide variety of first-class films. But why look for a reason? Far better to occupy one's time counting one's blessings—and the cash!

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THE sensational newcomer to the West End is "Psycho" (Paramount). Alfred Hitchcock's latest thriller got a terrible tousing from the critics, but their hysterical reactions are easily diagnosed.

Alfred Hitchock insisted that the film be seen from beginning to end, preferably during an ordinary public performance, and, following consultations with Milton Deane, the Critics' Circle's film secretary, it was arranged for the press to be invited to the 3.30 p.m. performance at the Plaza last Thursday.

There was a slight hold-up because eager cash customers were besieging the theatre, and a cartoon and newsreel preceded "Psycho."

This was too much for the long-haired boys and girls and they started to slow hand-clap. They even hissed the cartoon and jeered at the newsreel! Despite their ganging up on "Psycho" (it's odd that Dilys Powell, the only critic who didn't slate "Psycho," saw it the following day), the film took terrific money over the weekend, and it's my firm conviction it'll make history on release.

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LET'S face it, "The Last Days of Pompeii" (United Artists—Supertotalscope—Italian) is hardly a critics' film and, not surprisingly, they well and truly knocked it. They were beating the air. Extravagant hokum, starring that phenomenal and mighty muscle man Steve Reeves and staged regardless of cost, it's creating a furore at the London Pavilion. The takings are exceeding seven thousand pounds a week and this in spite of the fact that the opus is also "doing the rounds." Incidentally, "The Gallant Hours" (United Artists), the U.S Navy epic featuring James Cagney, registered at the London Pavilion prior to the arrival of "The Last Days Of Pompeii," but the figures naturally look small in comparison with the fabulous receipts of the latter.

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THE critics were not the only ones who knocked "The Entertainer" (British Lion—British), but the screen version of John Osborne's play, featuring Laurence Olivier, opened at the Odeon, Marble Arch, on July 28 to really big money and has been carrying on the good work. It's rather a late release, but here's hoping that essential momentum won't be lost before it goes out. By the way, "The Brides Of Dracula" (Rank-Universal—British), another X certificate film, but a horse of a very different colour, did extremely well at the Odeon before "The Entertainer" took over.

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IT'S easier to find a needle in a haystack than a vacant seat at the Leicester Square Theatre, where "The Apartment" (United Artists—Panavision) has just entered its fourth week. It's in for a season and if it goes on taking money at its present high rate it'll have earned a king's ransom by the time it's through.

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"DOCTOR IN LOVE" (Rank—British) broke house records during its run at the Odeon, Leicester Square. The number of attendances was astronomical and it's the same story in pre-release spots. Sequels seldom do better than originals, but this is the fourth of the "Doctor" series and looks like topping the lot.

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SINCE I reviewed "The Lost World" (Twentieth Century-Fox—CinemaScope), now topping the bill at the Odeon, Leicester Square, it has been given an A certificate. It's a jazzed-up picturisation of H. G. Wells's adventure classic and the public is glorying in it. Opening day takings were unprecedented and it may well outstrip its highly successful stable companion, "Journey To The Centre Of The Earth."

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"THE NUN'S STORY" (Warner-Pathe) is back at the Warner Theatre, playing continuously at normal prices. It picked up where it left off—well and truly in the big brass. It succeeded "Ice Palace" (Warner-Pathe), the screen adaptation of Edna Ferber's omnibus best-seller. The last-named didn't hit the jackpot, but nevertheless got its hands on some useful coin.

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WHEN I saw "From The Terrace" (Twentieth Century-Fox—CinemaScope), it had an X certificate, but meanwhile a few frank words have been deleted from the dialogue and it now sports an A. It deals with monkey, as well as big, business and looks a sure popular winner. The takings at the Carlton, Haymarket, over the weekend support this prediction.

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"POLLYANNA" (Disney) is cleaning up at Studio One, Oxford Street, and it couldn't establish records without appealing to all classes and ages. The delightful period comedy melodrama has been patronised by the Prince of Wales and Princess Anne and the wise exhibitor will follow the Royal example and sidle up to "Pollyanna."

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THAT first-class science-fiction melodrama, "Village Of The Damned" (MGM—Metroscope—British), carries on at the Ritz. Strangely enough, its release hasn't been fixed. Surely the publicity gained from its highly successful run won't be allowed to go to waste?

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THE demand for seats at the Columbia Theatre, Shaftesbury Avenue, where "Suddenly, Last Summer" (Columbia—British) has been playing since May 10, is as keen as ever. The star-studded psychiatric melodrama based on Tennessee Williams's play has a ticklish theme, but it's certainly excited curiosity. Believe me, many patrons have paid return visits.

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"SONS AND LOVERS" (Twentieth Century-Fox—CinemaScope—British) is firmly entrenched at the Rialto, Coventry Street, following its remunerative stay at the Carlton, Haymarket. The secret of its success is that it appeals equally to men and women.

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THE weather hasn't been fit for sunbathing, but "The Nudist Story" (Eros—British) is basking in filthy lucre at the Cameo-Royal, Charing

continued on page 28

A WOMAN ALONE
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RENTERS' NEWS

'WIZARD OF BAGHDAD' BEGINS FILMING AT FOX STUDIOS

ROBERT GOLDSTEIN, 20th Century-Fox studio head in Hollywood, states that he will continue Buddy Adler's policy of encouraging new talent.

He has signed Dick Shawn for the title role in "The Wizard of Baghdad." The romantic leads are being played by Margo Moore and Barry Coe, another young contract player.

"The Wizard of Baghdad" started this week, and is being produced by Bysam Katzman and directed by George Sherman.

Producer Robert Radnitz will film "Project Dead Sea Scrolls" entirely on location in Israel and Jordan.

"Aspen Holiday," starring world champion skater Carol Heiss, will be filmed in Colorado by Fox, the company responsible for making an international star of Sonja Henie.

'Warm Bodies'

Pat Boone, now placed under exclusive 20th-Fox contract, will produce as well as star in "Warm Bodies," a novel by Donald Norris. "Bachelor's Baby," the Gwen Davenport comedy which will be produced and directed by Dick Powell, will also star Boone.

Oscar Brodney has been signed to a producer-writer contract. His first screenplay will be "Warm Bodies."

Bradford Dillman, now filming "Circle of Deception" at Walton studios, will step into the co-starring role with Lee Remick and Yves Montand in Richard Zanuck's production "Sanctuary," based on William Faulkner's "Requiem For a Nun." British director Tony Richardson started work on "Sanctuary" last week.

Walter Reisch will produce and write "The Great St. Bernard." Negotiations are under way with Perry Como for the role of the priest. Already cast are Fess Parker and Dolores Del Rio.

A new Elvis Presley film, "Flaming Lance," will be produced by David Wiesbart and directed by Don Siegel.

F. L. Thomas, RFD managing director, met Newcastle exhibitors at a reception tying in with the Anthony Quinn–Yoko Tani picture "The Savage Innocents." Pictured here, from left: T. Hinge, Lord Westwood, G. Kitching, F. L. Thomas, Walter Wilson and J. Goldman

'West Side Story' in Panavision 70

PRODUCER Robert Wise began shooting "West Side Story" on Monday. The million-dollar colour and wide-screen production—a Mirisch Company picture in association with Seven Arts—has a schedule that covers three months and includes fifteen days of location filming in New York.

Robert Wise and Jerome Robbins are co-directors of the film, which started a two-month rehearsal period on May 31.

A road show presentation, "West Side Story" is being filmed in super-wide screen Panavision 70 and Eastman Color. Ernest Lahman wrote the screenplay, Saul Chaplin is associate producer in charge of all musical aspects of the film, and Johnny Green conducts the score.

Cross-Channel has a winner

CROSS-CHANNEL'S "The Green Mare's Nest" pulled in so many customers at London's Paris Pullman that after only two days the theatre extended its booking from two weeks to four weeks.

At the Paris, Brighton, there have been packed houses and queues to see the picture for every performance since it opened on July 28.

Eros's 'Oscar' scores in South Africa

EROS'S Technicolor picture "The Trials of Oscar Wilde" is having a great run overseas. From South Africa comes the news that the film has been acclaimed by the press as a great British picture.

Following a very successful premiere at the Broadway Theatre, Cape Town, "The Trials of Oscar Wilde" is now on circuit release throughout Cape Province where it is playing to exceptional business.

News has also been received of the record breaking success in America of "The Nudist Story." In Washington and Boston all box-office records were broken.

In Britain, "The Trials of Oscar Wilde" continues to play to big business at the Cameo Poly, Regent Street, where it is now in it's ninth week.

The same success story comes from the Cameo Royal, Charing Cross Road, where "The Nudist Story," in its sixth week, is enjoying a record breaking run.

Provincial situations also report long queues daily. At the Curzon, Glasgow, "The Nudist Story" is still playing to packed houses in its fifth week of an indefinite run, and the Futurist, Birmingham, has just concluded a successful two weeks' engagement.

Atlantic crossing for 'The Apartment'

UA'S "The Apartment" will be screened on the Queen Elizabeth during her voyage beginning August 18.

It will also be shown on the Mauretania on August 23 and the Queen Mary on August 25.

"The Apartment" stars Jack Lemmon, Shirley MacLaine and Fred MacMurray.

A Mirisch Company presentation, "The Apartment" was produced and directed by Billy Wilder, who also collaborated on the screenplay with I. A. L. Diamond.

continued on page 28

A PETER ROGERS PRODUCTION

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W. CARTLIDGE,
ASSISTANT MANAGING DIRECTOR

30-31 GOLDEN SQUARE,

LONDON, W.1

MANAGING DIRECTOR'S OFFICE

4th August, 1960.

Mr. Joseph E. Levine,
Embassy Pictures Corporation,
Time and Life Building,
Rockefeller Center,
New York 20,
New York.

Dear Joe,

ABC is taking the very exceptional course of publishing an open letter in celebration of a very newsworthy occasion.

"HERCULES UNCHAINED" is registering fabulous business at every ABC pre-release theatre where it is playing. In sunshine and in rain the story is the same; packed houses, huge queues, and smashed box-office records.

If ever a producer deserved such a triumph, it is you. Your masterly and courageous showmanship has been an example to the entire motion picture industry - and a shot in the arm to us all.

In wishing you all good luck and success in the future, I sincerely hope that my Company will be privileged to enjoy a continuance of our association.

Congratulations on a wonderful job of presentation.

Yours sincerely,

D.J. GOODLATTE

Production

by BILL EDWARDS

ON LOCATION . . .

Brothers Robert Asher, who directs, and Jack Asher, who is lighting cameraman, on Rank's new Norman Wisdom comedy "The Bulldog Breed." The production is now at Beaconsfield, following two weeks' location at Weymouth

FILM-MAKER Hugh Stewart, who shares the twin distinction of being Norman Wisdom's producer and his greatest fan, is now mid-way into his seventh production with the diminutive comic.

It has been a memorable partnership. Each of the Wisdom comedies has been a top box-office success and vivid proof of the pulling power of the cinema. Why have they continued to be a success? Producer Stewart can give no explanation.

"It's just one of those things you have to accept. There are certain types of films which you would think we had flogged to death in this country: like war films.

"But we seem to do them so well that the public never tires of them. Comedy falls into that bracket and with the Wisdom pictures we have hit on a type of humour that is more successful than most."

Hugh Stewart keeps a careful eye on his pictures once they have gone on release and makes a point of seeing them with an audience in all parts of the country.

Conflicting

"The only way to gauge a film is to see it with an audience. The opinions of people in the trade are usually conflicting, invariably misleading. Preview cards, too, are rarely of any practical help.

"But by sitting with an audience you learn much which can be applied to the next comedy. I don't mean that if you get a big laugh with a scene where Norman Wisdom drops a lump of ice down someone's neck then you repeat it in the next picture. But you do get an idea of the *sort* of humour which is most popular, and the way it should develop."

The current comedy now filming at Beaconsfield for Rank is "The Bulldog Breed," which sees Wisdom not only in the Navy but also as the first man into space. It is directed by Bob Asher and lit by his brother, Jack Asher.

Bob Asher was first assistant on two of the Wisdom pictures and made his debut as a director with "Follow a Star." This was followed by "Make Mine Mink."

He said: "This is rather different from "Follow a Star" in that we are not concerned so much with telling a story as with putting over the individual comedy sequences—and Jack Davies' script is full of them."

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TELEVISION director John Schlesinger is working on several film subjects for use in the promotion of Carl Foreman's "The Guns of Navarone."

Schlesinger spent three months in Greece during location shooting and is making a half-hour black and white film for BBC Television called "Invasion of an Island."

This shows the impact of the hundred-strong unit and the big star line-up on the Aegean island of Rhodes where the bulk of the shooting was done.

Also being prepared are a colour subject for general release in cinemas by Columbia and a number of 4½-minute short films now being edited for world-wide television release.

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ALBERTO CAVALCANTI, one of the founders of the British documentary movement and a director at Ealing for 10 years, is back in England—directing a children's feature, produced by Halas and Batchelor for the Children's Film Foundation.

\+ + +

OPENING for business on Monday: the new Telefilm Studios at Chalk Farm Road, Camden Town.

From this former Baptist church managing director Tony Housset believes he has developed the most up-to-date TV film studio nearest the West End.

Facilities--Housset hopes they will also attract second feature production—include a 60ft. by 40ft. sound stage, the very latest lighting and sound equipment, closed circuit Telecine and Tele-recording equipment, dressing rooms, cutting rooms, a 6-way dubbing theatre and 20ft. by 20ft. tank for aquatic shooting and model work.

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IN ENGLAND: Hollywood's William Goetz, watching production of his film "The Story of David," now being shot at ABPC, Elstree. Goetz worked at MGM, Fox and Paramount

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SEATING 1186

	Admissions	Takings	
FRIDAY	3637	£1,144	*ALL-TIME RECORD*
SATURDAY	3793	£1,209	*ALL-TIME RECORD*
SUNDAY	2370	£751	*SUNDAY RECORD*
MONDAY	3786	£1,217	*ALL-TIME RECORD*
TUESDAY	3324	£1,042	*TUESDAY RECORD*
WEDNESDAY	3076	£977	*WEDNESDAY RECORD*
THURSDAY	2635	£820	*THURSDAY RECORD*
TOTAL	22,621	£7,160	***ALL-TIME RECORD***

AND MORE RECORDS BEING BROKEN AT ALL RELEASE THEATRES!

Television

—by TONY GRUNER

IF THE £50,000 that Associated British Cinemas is spending on commercial television does not bring thousands more patrons back to the cinema then the effect of good TV advertising has been vastly overrated by all the programme contractors.

For ABC, the first company in the industry to initiate a scheme to increase overall cinema attendances, has aimed its series of one-minute commercials at cinemagoing in general as well as the best interests of the circuit in particular.

This week I saw seven of the commercials which have been produced for ABC by AB-Pathe. They are each extremely good and potentially a stimulating approach to television selling.

Shrewdly the company have acclaimed the services of popular TV personalities like: Gilbert Harding, Catherine Boyle, and sportsman Jack Brabham, who are asked to state their preferences when they wish to relax. They all like going to the cinema and Harding, for example, tells viewers that he prefers a funny film.

Well-cut

States the interviewer: "Well if that is your favourite you will enjoy 'Sands of the Desert'," and this is followed by a fast-moving, extremely well-cut trailer for the Charlie Drake comedy. Katie Boyle in her commercial plumps for family entertainment such as "Huckleberry Finn"; while Jack Brabham, who prefers spectacle, is treated to an appetising montage of shots from the Joe Levine spectacle "Hercules Unchained."

Equally effective are the commercials devoted to the slogan "Don't take your wife for granted, take her to the pictures."

Here viewers are introduced to a typically hard-working, middle-aged couple, with dad coming home tired and a little despondent, to find his wife equally tired although bravely trying to smile it off. His suggestion of a visit to the cinema is accepted with considerable pleasure, and a commentator promptly introduces one of the films on general release which the couple might see. The extract is then completed with husband and wife coming out of the theatre with the husband advising the viewers to do the same.

ABC's television campaign is lasting eight weeks, from July 9 to September 3. It is based on an average of two, three and sometimes even four commercials, screened round the clock during the weekends.

Contractor

It is aimed at the Midlands, Lancs and Yorkshire areas, and is transmitted by ABC Television, the weekend programme contractor for those regions.

David Jones, publicity and advertising controller of the corporation, tells me that there are at least 150 ABC theatres in the areas covered by the commercials.

Already business for each of the films advertised has ranged from "very good indeed" to "sensational" grosses. "Naturally," says Jones, "the pictures, too, have had terrific box-office potential. The list: 'Huckleberry Finn,' 'Hercules Unchained,' 'Sands of the Desert,' 'Dentist in the Chair' and 'Light up the Sky'."

Perhaps the most impressive aspect of the campaign is its selling attack at the home-loving older generation of 35 and upwards. Each of the couples seen in the husband-and-wife commercials do really look like hard-working Mr. and Mrs. Everyman.

Wrong

The ABC board of directors and particularly assistant managing director William Cartlidge, felt that it was wrong to use attractive young starlets experienced in selling detergents on TV to attract cinema-going to people twenty years or more their senior, with different tastes and different problems.

I would recommend that the ABC film commercials be studied by the industry as a whole, they show imagination and a broadminded approach to the problems of the business, but most of all they are hard-selling commercials in the best sense.

KIA-ORA
CUP SQUASH
GOLDEN ORANGE SQUASH 1/-
also ORANGE or LEMON 6d
Firm favourites with every audience
Kia-Ora Cup Squash Dept. 33 Rushworth St., London, S.E.1 WAT 3063

PRODUCTION

—continued from page 16

before becoming president of Universal-International. He is now president of his own company, William Goetz Productions.

"The Story of David," a Scoton Production in colour and wide screen, is produced by George Pitcher and directed by Bob McNaught. Executive producer is Irving Starr.

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BRITISH producer Dimitri de Grunwald and French artist Jacques Tati have signed a deal under which they are making a new English version of "M. Hulot's Holiday" and will collaborate on new projects.

Work on a new sound track for "Hulot's Holiday" is now well advanced and the picture is being re-edited.

"Our intention," de Grunwald told me, "is to remove all sub-titles, which Jacques Tati hates anyway, and make the audience feel it is really there. The French parts will be spoken in French, the English in English, the German in German and so on.

"The whole beauty of this comedy is that it doesn't need dialogue to explain what is going on. In the past, I think, much has been missed on the screen because of the audience's preoccupation with the sub-titles."

\+ + +

HAMMER has fixed its next five films which will be made for Columbia release.

Starting shortly will be "The Rape of Sabena" (formerly "The Inquisitors") which has been scripted by Peter Newman. Michael Carreras will produce and filming will be in black-and-white 'Scope.

Newman, who scripted "Yesterday's Enemy," has presented a group of people in a small Spanish village at the time of the Inquisition. The community, all once friendly neighbours, is turned into a valley of fear and suspicion.

Cast and director have not yet been decided.

Following is "Hell Hath No Fury," which marks the debut of Jimmy Sangster as a producer. He wrote the original story and screenplay which will be directed by Seth Holt. Interiors at Bray follow two weeks' location shooting in the South of France.

Third on the schedule will be a screen version of the stage play "One More River." This is the story of a mutiny on board a tramp steamer. Hammer will film it entirely on board a tramp steamer in African waters, and in ports of call along that coast.

It was written by Beverly Cross and will be directed by Val Guest in black-and-white 'Scope.

"The Brutal Land" is fourth on the list and is another Peter Newman screen-play. It's a new style Western and, according to Hammer executive producer Michael Carreras, will probably be made on location in the American-Mexican border country.

Finally: "The Man with Two Shadows," from Robin Maugham's novel. This suspense thriller of a British army officer with a split personality will be shot largely on location in Tangier.

\+ + +

FILMING began at MGM Boreham Wood this week on "The Sleeping Partner" (tentative title), the Michael Relph-Basil Dearden production for Metro release. Stewart Granger and Haya Harareet are the stars in this suspense drama which was scripted by David Pursall and Jack Seddon.

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Showmanship

—by FRANK HAZELL

ONE of the oldest—and it must be admitted, successful messages on showmanship—was that based on the "Big Drum Trade."

The harder you bang, the louder you shout and the bigger the claims you made for your product, the greater the crowds that flock to see if your claims were justified.

Of course, they hardly ever were justified, and the public came to regard the showman's superlative in the same way as it still does those in the few remaining fairgrounds.

Did this over-selling harm the film? Not one bit. There was always next week and the public always came back for more.

It still listened to the showman's brash claims of having the "Greatest Show on Earth," the "biggest and most spectacular, never seen before on the cinema screen."

Today this placid acceptance and amused tolerance for the showman has gone. The public is no longer amused at being over-sold.

It reacts in a manner that has rebounded on the cinema.

"The - once - bitten - twice - shy" attitude is synonymous with the overall attitude of the public in its present-day evaluation of entertainment.

Because of the wider selection of entertainment available to fill leisure time the public has become much more critical.

This problem of overselling is appreciated by some companies but not enough.

At the same time, there is a greater awareness of the need for wider and more forceful showmanship and an increasing hankering for the days of the "Big Drum," for there is no doubt this method can pay fine dividends.

The danger, however, in selling big to a public preconditioned to judge sales methods is that unless the film being sold has merits somewhere near what is being claimed, the long-term effect on the box-office will be catastrophic.

THE COMPANY OF SHOWMEN

Fine press for a live show

A SHOWMAN with the background and experience of **A. G. Crisp,** Odeon, Southend, would naturally make the greatest capital out of the live show featuring Marty Wilde. Exceptional press coverage, in which all the angles on this popular young singer were well exploited, television mentions and emphasis on all outlets that reached the teenager, were used.

A contest linked with a shoe company tied up the show's title, "Boy Meets Girl" quite effectively, patrons were asked to place the shoes on display in order of merit. Marty Wilde was the judge and also presented the prizes. Leaflets on the contests contained full billing of the show and had wide distribution in dealers' shops. The star also made a tour of the factory where the shoes were made, making ideal press photographic copy. A good bold front-of-house display of the type we could use more often for films, was bound to have caught the eye of every passer-by.

Combined

Three excellent items were in the opening campaign by **R. L. Cook,** Odeon, Middlesbrough, for "Solomon and Sheba." The first was seven full window displays, attractively arranged, the film display items carefully incorporated with the traders' goods, making the whole a combined selling display.

The second, in which the press gave full cooperation, was the search for a local "Sheba" to take a bubble bath in the Odeon's foyer. The papers appealed for shapely ladies who would not be adverse to this public ablution.

The final highlight was a stunt with the motor cycle club, 15 cycles, each with a letter of the film title on their front and rear, made a tour of the district and from the pictures this must have caught the eye and started the town talking. Press was good, mainly on the bubble bath stunt, and milk bottle sleeves and special theatre displays on press quotes and film details completed a campaign that appears to have hit the mark. The vast national coverage Hoover is giving in its assistance on selling "Our Man in Havana" is helping to break down many newspapers' resistance to the composite page. **F. Reay,** Odeon, Sunderland, gained a "first" with a special supplement, four pages of direct film plug. This appears to have been repeated in most of the local newspapers and if press helps film selling, then this campaign must have hit the jackpot.

Bill Ingram found a way of making showmanship a most enjoyable occupation. He invited to the Gaumont, Glasgow, for a showing of "Solomon and Sheba" the whole troupe of Bluebell Girls, mainly, it appears, to find their reaction to the frenzied sacrificial orgy scene, and as one paper reported, the girls felt "if we had to dance like that we'd be very wilted bluebells," which provided the right plug line for pictorial and editorial reportage on the visit.

Coverage

Anthony Boot, Regal, Southport, had fine press coverage for the photographic exhibition he mounted in the theatre foyers. These were entries in the snap-shot contest run by a local paper and naturally, the coverage was in relation to the paper's own public relations activities.

Pickets from the Coulsdon and Purley Group for Nuclear Disarmament handed leaflets to people who went to see "On the Beach" at the Astoria, Purley. **D. Hewlings,** had made the most out of this tie-up, and when shopping in Coulsdon on the Saturday before playdate, I saw a procession marching around town with their message and reference to the film.

Mr. Hewlings had attractive displays for "Sink the Bismarck!" A large cut-out of the battleship dominated the main theatre entrance. The Hoover tie-up for "Our Man in Havana" was also fully exploited.

When the Royal Ballet was screened at the Essoldo, Tonbridge, this float was entered in the town's Carnival procession. It was highly commended

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Pleasures are paid for X

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The Green Mare's Nest X

ANNA MAGNANI
GUILIETTA MASINA
CAGED WOMEN X
with only one thought

Cross Channel never f...!

Priestess of Passion X
A dusky girl who lived and loved like an animal

TO SUCH A WOMAN ALL MEN WERE
Sleeping Partners X

MAI ZETTERLING
Love me as long as you like X
BUT DON'T HURT ME

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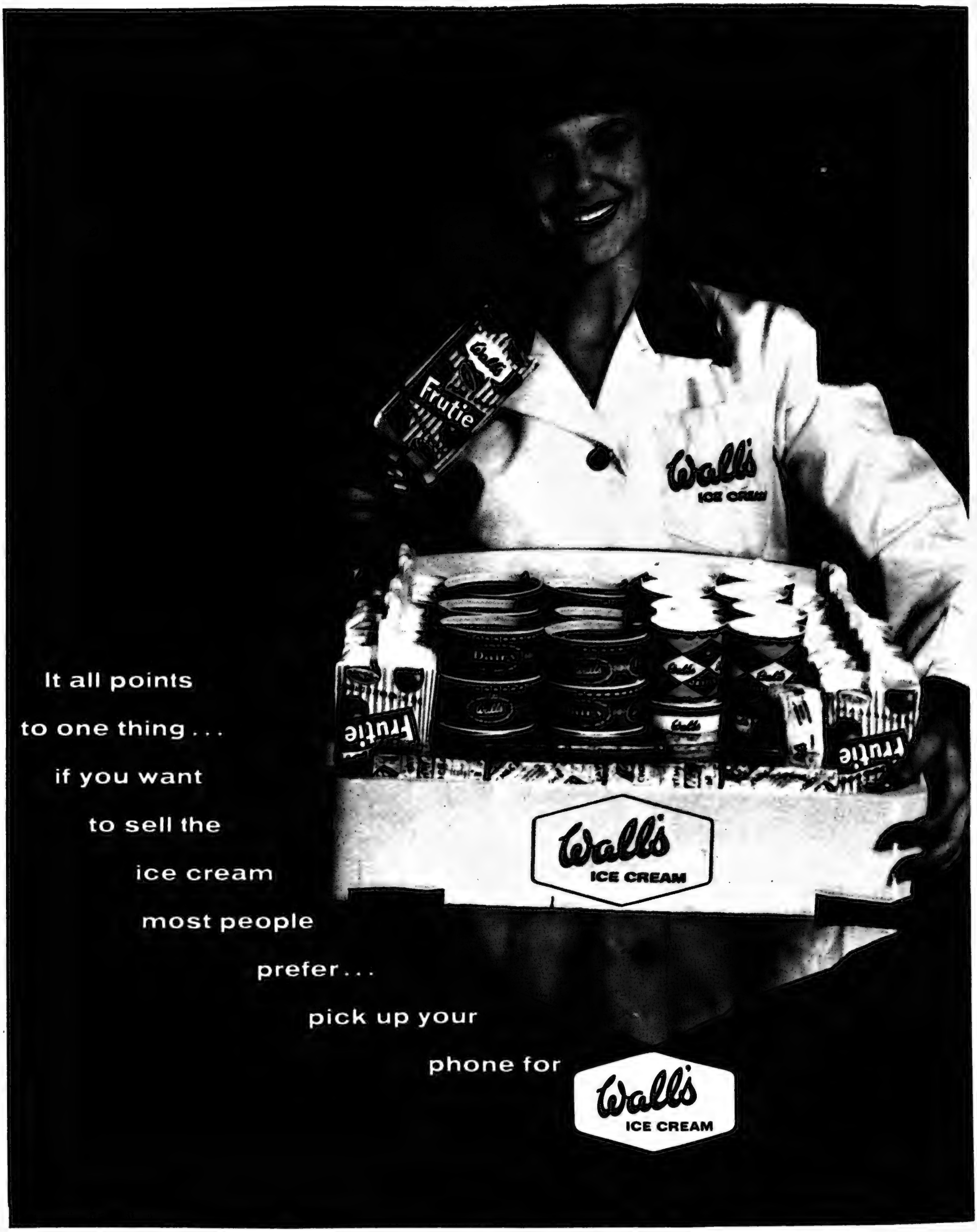
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The Showman also commends . . .

Figures in parentheses indicate number of credits

A**MS, H. W.**, Odeon, Godalming: Conspiracy of earts. **Ames, J. O.**, Odeon, Weybridge: Beyond Curtain, Your Money or Your Wife (2). **ckroyd, R.**, Odeon, Newton Abbot: Our Man in avana. **Allan, S. G.**, Roxy, Glasgow: Two-Way retch, They Came to Cordura, Plunderers of inted Flats (3). **Allgood, J. V.**, Empire, Mansld: The Shakedown. **Alexander, R.**, Odeon, Bilsn: Public relations. **Askew, L.**, Hippodrome, ine: Bobbikins, Monkey on My Back (2). **ndrews, K.**, Odeon, Kingswood: Public Relations. **bbots, J. W.**, Regal, Newbury: Two-Way Stretch, uo Vadis, Sink the Bismarck! Anatomy of a urder, Bluebeard's Ten Honeymoons, The Bramble ish (6). **Affolter, L. M.**, Odeon, Crewe: Anatomy a Murder. **Allen, D. E.**, Odeon, Coventry: Jazzat. **Amerena, P. C.**, Odeon, Ramsgate: Summer the Seventeenth Doll. **Aspden, W. W.**, Odeon, lackburn: Anatomy of a Murder.

BALDWIN, J., Plaza, Wombwell: Press Publicity. **Browne, J. E.**, Odeon, Yeovil: Our Man in Havana. **Brooks, W. G.**, Ritz, Market Harborough: Expresso ongo, My Uncle, Public Relations, The Stranglers f Bombay, The FBI Story, The Rough and the mooth, John Paul Jones (7). **Boddy, J. G.**, Savoy, ortsmouth: Carry on Constable, Two-Way Stretch, xpresso Bongo, Gulliver's Travels (4). **Broadhurst, A.**, Luxor, Eastbourne: Two-Way Stretch, The reasure of San Teresa, The Bramble Bush, Please Turn Over (4). **Boddy, S. G.**, Essoldo, Southsea: The Angry Silence, Bottoms Up, The Bramble Bush, The Scarface Mob, The Nun's Story (5). **Baker, R. C.**, Odeon, Hanley: Desert Mice, Up in Arms, That Kind of Woman (3). **Bainbridge, J. S.**, Gaumont, West Hartlepool: The Heat of the Summer. **Brissenden, F. E.**, Gaumont, Dover: Too Young to Love. **Barnes, E.**, Gaumont, Stoke: On the Beach, The Best of Everything, Please Turn Over (3). **Bird, T. W.**, Gaumont, Whitley Bay: The Jayhawkers. **Baxter, B. T.**, Gaumont, Wandsworth: Happy Anniversary. **Bish, H. S.**, Gaumont, Chippenham: The Five Pennies. **Bowen, S. H.**, Odeon, Newport: Our Man in Havana, On the Beach (2). **Best, C.**, Odeon, Canterbury: Conspiracy of Hearts. **Beetles, B. W.**, Odeon, Cheetham Hill: Anatomy of a Murder. **Brannan, J.**, Odeon, Burnage: Anatomy of a Murder. **Brader, P. J.**, Plaza, Dudley: Carry on Constable. **Bentley, G. R.**, Odeon, Llandudno: The Battle of the Sexes. **Barton, E. D.**, Odeon, Bath: A Touch of Larceny, Public relations (2). **Brinley, L. J.**, Gaumont, Exeter: Your Money or Your Wife. **Brown, L. J.**, Ritz, Felixstowe: Tamango, Two-Way Stretch, The Bramble Bush, North-West Frontier, Public Relations, Moment of Danger (6). **Baker, G.**, Gaumont, Manchester: South Pacific. **Barry, E.**, Gaumont, Bournemouth: Conspiracy of Hearts. **Burns-Moyes, J. I.**, Odeon, Swiss Cottage: Sink the Bismarck! **Bignell, A. W.**, Odeon, Redhill: Our Man in Havana. **Baxter, F.**, Picture House, Leicester: Follow a Star. **Bowen, S. H.**, Odeon, Newport: Theatre publicity. **Blease, G. B.**, Odeon, Bolton: Anatomy of a Murder. **Brinley, L. J.**, Gaumont, Exeter: Pillow Talk.

CRANFIELD, G. W., Odeon, Oldham: Babette Goes to War. **Churcher, A. R.**, Ambassador, Hayes: Summer of the Seventeenth Doll. **Collings, B. E.**, Rialto, Liverpool: Conspiracy of Hearts. **Carter, A. R.**, Odeon, Guernsey: Sink the Bismarck! **Caro, S. P.**, Odeon, Clacton: Sink the Bismarck! **Clark, C.**, Odeon, Scotstoun: Too Young to Love. **Currie, A. F.**, Odeon, Faversham: Sink the Bismarck! **Crawley, V. A. H.**, Odeon, Sevenoaks: Too Young to Love, The Heat of the Summer (2). **Claughton, J.**, ABC, Handsworth: The Scarface Mob. **Cordier, P. J.**, Rex, Norbury: Hell is a City, Public Relations (2). **Claxton, L. K.**, Odeon, Park Royal: Sink the Bismarck! Cone of Silence (2). **Close, C. C.**, Gaumont, Bristol: Sink the Bismarck! **Cully, N.**, Coliseum, Whitley Bay: Theatre publicity, Please Turn Over, Two-Way Stretch, Life is a Circus, The Quiet Man, Conspiracy of Hearts (6). **Crabb, R. J.**, Lyric, Wellingborough: Anatomy of a Murder, The Angry Silence (2). **Crawshaw, R.**, Odeon, Taunton: Career, The Story on Page One (2). **Cowlrick, H. J.**, St. Georges, York: The Shakedown, Destiny of a Man (2). **Crawford, W.**, Gaumont, Hamilton: The Shakedown. **Carter, E. C.**, Gaumont, Dagenham: The Battle of the Sexes. **Chambers, P. E. G.**, Odeon, Wimbledon: Seven Thieves. **Cranfield, . W.**, Odeon, Oldham: Too Young to Love. **hantrey, G. M.**, Odeon, Glasgow: Sink the Bisrck! **Cheepen, M.**, Astoria, Old Kent Road: Too ung to Love. **Clark, J. D.**, Majestic, Leeds: n-Can.

DAVIS, R. A., Academy, Brighton: Happy Anniary. **Dawson, G. V.**, Odeon, Worthing: Cone silence. **Davany, W.**, Ritz, Gateshead: Two-Way ch. **Dixon, F. A.**, Regal, Chesterfield: Theatre publicity, Personal appearance (2). **Downes, R. H.**, Gaumont, Birkenhead: Your Money or Your Wife. **Davids, A.**, Gaumont, Worcester: Anatomy of a Murder. **Donaldson, A. M.**, Odeon, Greenock: Pillow Talk.

EDWARDS, T., Victory, Liverpool: Behemoth the Sea Monster. **Elcock, G. P.**, Odeon, Deal: Battle of the Sexes, The Heat of the Summer, The Navy Lark (3). **Evans, R. T.**, Gaumont, Shepherds Bush: Cone of Silence.

FRAY, R. W., Gaumont, Hinkley: Children's Club. **Fletcher, K. C.**, Odeon, Horsham: Conspiracy of Hearts, The Inn of the Sixth Happiness (2). **Fairs, H. R.**, Empire, Aldershot: A Touch of Larceny, Our Man in Havana, Children's club (3). **Farmer, R.**, Gaumont, St. Albans: Wedding in Springtime, The Last Angry Man (2). **Farmer, P. G.**, Odeon, Sidcup: Our Man in Havana. **Francis, D.**, Odeon, Westbourne Grove: Sink the Bismarck! **Frewin, G. D.**, Gaumont, Rochester: Conspiracy of Hearts. **Fountaine, F. J.**, Odeon, Nottingham: The Battle of the Sexes.

GRAHAM, T. C., Odeon, Woolwich: Summer of the Seventeenth Doll. **Greenwood, C.**, Odeon, Lancaster: Operation Petticoat, Wedding in Springtime (2). **Gilbert, H. J.**, Savoy, Enfield: The Trials of Oscar Wilde. **Grossman, H.**, Savoy, Uxbridge: A Woman Like Satan, The Girl Rosemarie, Adam and Eve, King Creole (4). **Gorden, R. E.**, Odeon, Llanelly: On the Beach. **Graves, E. L.**, Odeon, Edgware Road: Cone of Silence. **Goodwin, E. S.**, Odeon, Cleveleys: Operation Petticoat. **Gibson, J.**, Parade, Dennistoun: Operation Petticoat. **Gent, H.**, Royal Hippodrome, Liverpool: Conspiracy of Hearts. **Gurr, C. W.**, Odeon, Barnet: Who Was that Lady? Sink the Bismarck! (2). **Gilchrist, B.**, Gaumont, Carlisle: Operation Petticoat.

HAIGH, D., Palace, Heckmondwike: Press publicity, Children's club, Expresso Bongo, Friends and Neighbours (4). **Henderson, W.**, Gaumont, Ashton-under-Lyne: Jazzboat. **Handford, E. G.**, Rex, Bedminster: Bottoms Up. **Holt, W. M.**, A/M, Odeon, Oldham: Hound Dog Man. **Holman, L. F.**, Regal, Streatham: Carry on Constable, The Angry Silence, Inn for Trouble, Public relations (4). **Helley, R.**, Regal, Wakefield: Children's club, Bottoms Up (2). **Hallam, A. E.**, A/M., New Empress, Nottingham: Tamango, The Scarface Mob, Moment of Danger, Inn for Trouble, Adam and Eve, Public relations (6). **Horsley, R. E.**, Palace, Gateshead: The Flying Fontaines. **Hurlbutt, E.**, A/M., ABC, Birmingham: Public relations, Children's club (2). **Hodder, R. W.**, A/M., Regal, Streatham: Public relations, Cash McCall, Pathe News (3). **Hellawell, R.**, Empire, Whitby: Carry on Constable, Inn for Trouble (2). **Hurt, G. W.**, Gaumont, Finchley: Cone of Silence. **Harman, L. H.**, Gaumont, Weston-super-Mare: Pillow Talk. **Hubball, H.**, Odeon, St. Albans: Sink the Bismarck! **Herbert, E.**, Gaumont, Chadwell Heath: The Battle of the Sexes. **Hunter, C.**, Odeon, Warrington: Operation Petticoat. **Howes, G. A.**, Gaumont, Salisbury: Pillow Talk. **Horne, H. J.**, Odeon, Scarborough: On the Beach. **Herold, C. A.**, Odeon, Morden: A Touch of Larceny, Our Man in Havana (2). **Hackett, W. J.**, Odeon, Barking: The Battle of the Sexes. **Honeyman, R. G.**, Odeon, Ayr: Anatomy of a Murder. **Parris, J. R.**, Odeon, Worcester: Pillow Talk.

ISHERWOOD, N. W., Odeon, Rhyl: Public relations, Anatomy of a Murder (2). **Ingledew, A. G.**, Odeon, Finchley: Sink the Bismarck!

JONES, D. E., Odeon, Port Talbot: Public relations. **Jones, W. T.**, Odeon, Newport: Sink the Bismarck! **Jefferies, A. F. G.**, Odeon, Whitton: Summer of the Seventeenth Doll. **Jones, R.**, Gaumont, Chester: Conspiracy of Hearts.

KAYE, J. J., Regal, Putney: Two-Way Stretch, Moment of Danger, Tamango (3). **Kennewell, F. C.**, Dominion, Southall: Inn for Trouble, Bottoms Up (2). **Kershaw, L. J.**, Troxy, Stepney: Children's club, Wedding in Springtime, The Last Angry Man, Your Money or Your Wife (4).

LAING, W. D., Odeon, Aylesbury: Happy Anniversary. **Laing, J. L.**, Regal, Aberdeen: Public relations. **Laing, P. M.**, Rex, Motherwell: Public relations, The Man Who Could Cheat Death, The FBI Story (3). **Lake, J. E.**, Savoy, Luton: Public relations. **Levenson, A. G.**, Gaumont, Hendon: Your Money or Your Wife. **Lennox, G.**, Toledo, Muirend: Rock-a-Bye-Baby, Newsreel publicity, The Stranglers of Bombay, The Rough and the Smooth, John Paul Jones, My Uncle (6). **Lendrum, E. P. M.**, Odeon, Sittingbourne: Happy Anniversary. **Lucas, H. G.**, Odeon, Surbiton: Summer of the Seventeenth Doll, Wedding in Springtime (2). **Larrosa, E.**, Gaumont, Bootle: A Touch of Larceny. **Lamb, W. A. S.**, Tivoli, Partick: A Touch of Larceny. **Locke, R. J.**, Odeon, Kensal Rise: Sink the Bismarck! **Laidlaw, B. H.**, Gaumont, Kirkcaldy: That Kind of Woman. **Lane, R. W.**, Odeon, Folkestone: Happy Anniversary. **Lockyer, G.**, Odeon, Stafford: The Heat of the Summer, The Horse Soldiers, Follow a Star (3). **Lucas, R. R.**, Theatre publicity.

MANN, D. E., Gaumont, Grimsby: Our Man in Havana. **Murray, H.**, Gaumont, Sheffield: The Horse Soldiers, Our Man in Havana (2). **Mills, P. J.**, Gaumont, Liverpool: The Battle of the Sexes. **Milborrow, K.**, Odeon, South Norwood: Our Man in Havana. **Matthews, N.**, Ritz, Leyton: Moment of Danger. **Monteith, S. C.**, Gaumont, Anniesland: The Heat of the Summer, Wedding in Springtime, Children's club (3). **Moar, S.**, Odeon, Crosby: Beloved Infidel. **Martin, L. A.**, Gaumont, Romford: Too Young to Love. **Martin, G. G. B.**, Odeon, Gillingham: Conspiracy of Hearts, Anatomy of a Murder (2). **Miller, R. A.**, Odeon, South Harrow: Sink the Bismarck! **Moore, D.**, Odeon, Bridgwater: Operation Petticoat. **Murray, F. C.**, Odeon, Wimbledon: Our Man in Havana. **Mepstead, L. E.**, Odeon, Wealdstone: Who Was That Lady? **Moss, R. M.**, Coliseum, Newport: Pillow Talk. **Murphy, P. D. L.**, A/M., Odeon, Chester: The Horse Soldiers. **McIver, R. C.**, Odeon, Ashford: Our Man in Havana. **Moar, S.**, Odeon, Crosby: Happy Anniversary. **Murray, H.**, Gaumont, Sheffield: The League of Gentlemen. **Mills, P. J.**, Gaumont, Liverpool: Once More with Feeling.

NEWTON, A., Music Hall, Chester: North-West Frontier, Please Turn Over (2). **Norrie, M. N.**, Odeon, Andover: Operation Petticoat, Around the World in 80 Days (2). **Newman, G.**, Capitol, Leith: Your Money or Your Wife.

O'LOUGHLIN, D., Odeon, Hackney Road: Theatre publicity. **Ogeley, R.**, Odeon, Bedminster: Our Man in Havana.

PUTSMAN, L., Gaumont, Birmingham: Heller in Pink Tights. **Pryor, W. E., Odeon**, Aberdeen: Solomon and Sheba. **Page, L.**, Odeon, Leicester: Conspiracy of Hearts. **Perry, C. E.**, Odeon, Skipton: Look at Life. **Perkins, S. E.**, Regal, Farnham: Conspiracy of Hearts, Desert Mice (2). **Pleasants, J. C.**, Gaumont, Chatham: Sink the Bismarck!, Conspiracy of Hearts (2). **Parks, J. F.**, Gaumont, Redditch: Journey to the Centre of the Earth. **Pitman, S.**, Gaumont, Frome: Babette Goes to War. **Parnham, S. E.**, Odeon, Alfreton: Children's club, Third Man on the Mountain (2). **Peters, N.**, Ambassador, Slough: Happy Anniversary, Heller in Pink Tights (2). **Pearman, F. W.**, Gaumont, Wimbledon: A Woman Like Satan. **Parrott, R.**, Odeon, Doncaster: Happy Anniversary. **Pass, D. H.**, Odeon, Dudley: Operation Petticoat. **Pearle, F. W. R.**, Gaumont, Trowbridge: Public relations. **Perkins, S. E.**, Regal, Farnham: Public relations. **Putsman, L.**, Gaumont, Birmingham: Beyond the Curtain.

RIDDIFORD, E. G., Elite, Wimbledon: Two-Way Stretch. **Roles, M. F.**, Seamore, Glasgow: Odds Against Tomorrow. **Ramsey, S.**, Gaumont, Leeds: Beyond the Curtain. **Rogers, C.**, Palace, Tottenham: Public relations. **Ramsey, D.**, Olympia, Newcastle: Tommy the Toreador, Public relations (2). **Roberts, C. W.**, Odeon, Wrexham: Operation Petticoat. **Rudd, H. T.**, Pavilion, Scunthorpe: Life is a Circus. **Roberts, R. B.**, Odeon, Watford: Wedding in Springtime, The Seven Thieves (2). **Roberts, C. W.**, Odeon, Wrexham: Beloved Infidel.

SHEPPARD, H. P., Regal, Colchester: Sink the Bismarck! **Sewell, G. E.**, Odeon, Romford: The Seven Thieves. **Sliman, A. M.**, A/M., Around the World in 80 Days. **Sandiford, G. E.**, Walpole, Ealing: Who Was That Lady? **Symonds, J. M.**, Gaumont, Kingsbury: The Seven Thieves. **Saffin, R. V.**, A/M., Ritz, Aldershot: The Bramble Bush, Expresso Bongo (2). **Simpson, F.**, Picture House, Doncaster: Public relations, Peeping Tom, Moment of Danger, Cash McCall, Two-Way Stretch, Inn for Trouble (6). **Seddon, A. W.**, Ritz, Barnsley: Public relations. **Stewart, J.**, Picture House, Parkhead: Behemoth the Sea Monster, Newsreel publicity (2). **Scott-Buccleuch, N.**, Lonsdale, Carlisle: Personal appearance. School for Scoundrels, Public relations, Goliath, Hell is a City (5). **Sorger, B.**, Majestic, Gravesend: May Wedding, Theatre publicity (2). **Sobey, L.**, Regal, Rochdale: Moment of Danger, Behemoth the Sea Monster, The Nun's Story (3). **Shepperson, K. C.**, Ritz, Matlock: Stage Show. **Smith, K.**, New Cinerama, Glasgow: Career. **Seals, E. S.**, Odeon, Woking: Our Man in Havana. **Spurs, R. D.**, Odeon, Byker: Career. **Smith, A. V.**, Odeon, Becontree: The Bramble Bush. **Sanders, J. V.**, Odeon, Morecambe: On the Beach. **Samways, D. J.**, Odeon, Corby: The Mummy. **Short, T. D.**, Rialto, Southampton: The Heat of the Summer, A

KINE.-MGM £600 SHOWMANSHIP CONTEST

Sky the limit for this campaign

THE sky was the limit for manager **A. E. Williams** when he publicised "The Day They Robbed The Bank Of England," at the Odeon, Ealing.

He had a panel with film title and theatre name attached to meteorological type balloons, five in all.

These were filled with hydrogen and flown from the roof of the theatre during the week of playdate.

Needless to write, that this stunt created a lot of talk with many persons travelling reasonable distances to find out what message the panel contained.

A member of the staff dressed in Victorian attire walked around the town plugging playweek. Newsvendors displayed news contents bills on their sites.

Posters

Manager **T. A. Wright** of the Imperial, Walsall, went all out with his efforts for "Gigi."

Good use was made of the national tie-ups resulting in many window displays. A radio vehicle with posters attached toured the town publicising playdate.

One hundred and twenty quad posters were sited with British Railways and the local billposters. Buses of the Walsall Corporation featured specially printed slips.

Hotels, restaurants, clubs, etc., were used for siting a hundred hanging cards.

Newspaper advertising was extensive, covering papers in the town itself and surrounding districts. Sixty-seven coach firms in the Midlands area were contacted with the view to each of them organising coach parties.

To complete the campaign, a gala premiere was staged. VIPs and celebrities including the mayor and mayoress of Walsall, council members, the stars of the town's soccer club and many others attended.

Manager Wright's seven-year-old daughter Lynne presented the mayoress with a bouquet when she arrived at the theatre.

T. B. Wilkins of the Odeon, Kensington, produced some effective publicity for "The Day They Robbed The Bank Of England."

He arranged tie-ups featuring Guards cigarettes and the book of the film.

The quiz and maze competitions were utilised via the book, press and co-operating traders.

A local newsvendor had a position outside of a bank, and this was a chance too good to miss.

Reward posters were attached to the bank frontage immediately beneath the night safe.

The Kensington papers printed good editorial along with scene blocks.

Marines

The Royal Marines assisted assistant manager **Andrew W. Menzies** with his publicity for "The Wreck Of The Mary Deare" at the Coliseum, Glasgow.

Two displays were erected in the theatre foyer one week before play-date. These comprised of photographs, leaflets, the history of the Royal Marines and a large canoe.

Traffic was held up in a busy thoroughfare while efforts were made to load this craft on to a naval truck, resulting in valuable word-of-mouth publicity.

Showcards were placed in several shops, with the co-operative store dedicating a complete window to the attraction.

The national milk tie-up was fully exploited in the campaign from **A. G. Amies** for "Please Don't Eat The Daisies" at the Broadway, Peterborough.

The co-operative dairies distributed 1,500 milk bottle collars, displayed showcards in windows of several shops and allowed the milk-film posters to be fixed to 29 of their vehicles, resulting in fine coverage.

Another dairy to co-operate in a similar manner, was Horrells of Peterborough, with 3,000 collars, posters, etc.

Overprinted serviettes were used by four restaurants.

Daisy seeds

Small packets of daisy seeds, complete with credits were used as a novelty gimmick.

Many shop window units were sited around the town linked mainly with Doris Day recordings.

The *Peterborough Standard* printed the painting competition and dedicated good editorial to the film.

Hotels, clubs, barber shops and similar establishments were used for placing box-office cards.

A. A. Allen of the Regal, Sidcup, contacted Eagle Steamers for assistance with his campaign for "The Wreck Of The Mary Deare."

The company agreed to donate prizes of trips in a competition inviting entrants to name the scenes from various sea films.

Thousands of throwaways were used to publicise the competition along with a foyer display.

Retired members of the merchant marine attended a special screening of the film, and a number of window tie-ups were achieved.

Two other items of publicity involved teaser double-crown posters and advance announcement slides.

For "North by Northwest" at the Odeon, Barrow, manager **J. C. Elliot** constructed a foyer display that could be transferred to the front-of-house during playweek.

Roof panels

Roof panels were used in buses of the Barrow Corporation Transport.

Novelty compass throwaways were distributed far afield by the secretaries of miscellaneous associations.

The Mayor of Barrow attended a performance and was given VIP treatment.

Many window tie-ups were secured and programme credits were displayed on the notice boards of large factories in the area.

In his campaign for "Please Don't Eat The Daisies," assistant manager **D. P. Carey** of the Odeon, Portsmouth, used a good many of the old gags.

A sandwichboard man walked around town with posters plugging the comedy angle. One thousand serviettes were used in restaurants.

For the screening of "Never So Few" at the Odeon, Port Talbot, assistant manager **R. G. Williams** used miscellaneous accessories.

Bookmarks placed in libraries and stores carried playdate details; glossy postcards were forwarded to travel agencies and factories; box-office cards were used in a similar fashion.

Heralds, headed "Been to the pictures lately?" carried interesting copy followed by credits.

The Showman also commends—continued from page 23

Touch of Larceny (2). **Slater, J. J.**, Odeon, East Sheen: The Seven Thieves. **Smith, A. V.**, Odeon, Becontree: Let's Get Married. **Sandiford, J. A.**, Odeon, Dover: Who Was That Lady? **Saxton, W.**, Odeon, Chesterfield: Happy Anniversary. **Stokes, A. F.**, Gaumont, Leyton: Who Was That Lady? **Shelton, D. C.**, Odeon, Camberley: Sink the Bismarck! **Smith, K.**, New Cinerama, Glasgow: Wedding in Springtime. **Shepheard, G. H.**, Odeon, Halifax: Theatre publicity. **Sanders, J. V.**, Odeon, Morecambe: Operation Petticoat. **Sewell, G.**, Odeon, Romford: The Battle of the Sexes. **Stoten, R. S.**, Walpole, Ealing: Sink the Bismarck! **Smith, K.**, New Cinerama, Glasgow: Public relations. **Searchfield, L. B.**, Gaumont, Holloway: Cone of Silence. **Stansfield, G.**, Odeon, Manchester: Sink the Bismarck!

TUCKER, J. A/M., Gaumont, Cheltenham: The Battle of the Sexes. **Thompson, B.**, A/M., Tower, West Bromwich: Inn for Trouble. **Trezise, M.**, Gaumont, Stroud: Our Man in Havana. **Tapsell, D.**, Gaumont, Hammersmith: Sink the Bismarck! Conspiracy of Hearts, Our Man in Havana, Stage show (4). **Thompson, J.**, A/M., Royalty, Hull: The Rough and the Smooth, Children's club (2). **Turner, J. C.**, Gaumont, Chichester: Happy Anniversary, The Story on Page One (2). **Taylor, R. C.**, Regal, York: Public relations, Two-Way Stretch (2). **Tasker, R.**, A/M., Lonsdale, Carlisle: Public relations. **Thorne, J. H.**, Odeon, Southgate: Sink the Bismarck! **Taylor, E. M.**, Odeon, Hinckley: The Heat of the Summer. **Toole, T.**, Odeon, Blackheath: Pillow Talk, They Came to Cordura, Children's club (3). **Thorman, F. O.**, Mechanics, Nottingham: Career, Operation Petticoat (2). **Trezise, M.**, Gaumont, Stroud: Follow a Star. **Tull, W. J.**, Odeon, Lewes: Sink the Bismarck!

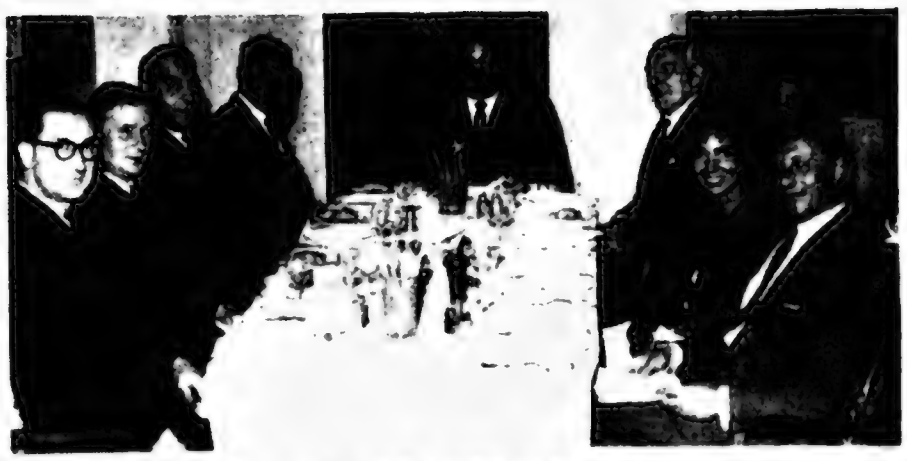
WILLIAMS, M. S., A/M., Astoria, Brighton: Giant **Weatherhead, P. J.**, Kings, Bristol: The Stowaway, The Bramble Bush, Public relations. **Wyeth, C. J.**, Odeon, Reading: Wedding in Springtime. **Williams, A.**, Granada, Dovecot: Don't Panic Chaps, The FBI Story, Friends and Neighbours, Tommy the Toreador, A Summer Place (5). **Watson, C. S.**, Elite, Middlesbrough: A Summer Place. **Wilkins, T. B.**, Odeon, Kensington: The Seven Thieves. **Watts, C. K.**, Odeon, Torquay: Our Man in Havana. **Williams, G.**, Regent, Chatham: Inn for Trouble, Let's Get Married, Bottoms Up, Bluebeard's Ten Honeymoons, The Angry Silence, Moment of Danger (6). **Wyatt, W. T.**, Ritz, Edgware: School for Scoundrels, Public relations, Hell is a City, Peeping Tom (4). **Whittaker, T.**, Savoy, Wolverhampton: The Rise and Fall of Legs Diamond, Let's Get Married, Public relations, Bottoms Up (4). **Wills, C. B.**, Odeon, Camberwell: Once More with Feeling. **Ward, N. J.**, Imperial, Moseley: North-West Frontier. **Walker, D. E.**, A/M., Odeon, Harlesden: Sink the Bismarck! **Wilton, N.**, Odeon, Winchester: Operation Petticoat. **Williams, R. G.**, A/M., Odeon, Port Talbot: Around the World in 80 Days. **Wood, W. R.**, Gaumont, Wallasey: Anatomy of a Murder. **Williams, J. E.**, Gaumont, Wembley: The Challenge. **Wallace, G. S.**, Pavilion, Airdrie: On the Beach. **Willmott, D. W. J.**, Odeon, Walton: Summer of the Seventeenth Doll. **Williams, A. E.**, Odeon, Northfields: Around the World in 80 Days. **Wood, R.**, Gaumont, Dundee: On the Beach. **White, P. J.**, A/M., Odeon, Watford: Hound Dog Man. **Watson, H. W.**, Odeon, Peterborough: Happy Anniversary. **Williams, A. E.**, Odeon, Ealing: Sink the Bismarck! When Comedy Was King (2). **Wall, A. W. F.**, Gaumont, Falkirk: They Came to Cordura. **Watts, C. K.**, Odeon, Torquay: Sink the Bismarck! **Watt, Miss L.**, Odeon, Coatbridge: Follow a Star, The Royal Wedding.

YEOMAN, B. T., Odeon, Twickenham: Summer of the Seventeenth Doll.

ZAIDNER, S., Odeon, Stepney: Wake Me When it's Over, Sink the Bismarck! (2). **Zaidner, M.**, Gaumont, Stamford Hill: Cone of Silence.

Showman Joe E. Levine paid a flying two-day visit to Britain last week to launch his colour spectacular, "Hercules Unchained," on its £60,000 tidal wave of advertising and publicity. The film opened with unprecedented business in its 85 special release theatres round the country, and is breaking every record on its London general release. Joe Levine's powerhouse campaign is paying off states Warner-Pathe and cinemagoers everywhere are queueing to see "Hercules." Above: Bernard Charman (Editor, *Daily Cinema*), William G. Altria (Editor, "Kine."), Joe Levine, Percy Livingstone (general sales manager, Warner-Pathe), and Harold Myers (*Variety*), at a special trade press luncheon; Lou Lewis (managing director, Warner-Pathe), Joe Levine and Percy Livingstone

JOE LEVINE'S FLYING VISIT TO BRITAIN



Top: Joe Levine and Arthur Abeles (Warner chief in Europe); a special "Thank you" luncheon was held by Joe Levine for Warner-Pathe executives: ...o r.—Ron Lawrence (exploitation), Al Shute (advertising), Percy Livingstone (general sales manager), Arthur Abeles, Joe Levine, Lou Lewis, Lee ...gley (publicity), Leonard Sampson (publicity director) and Arnold Barber (asst. sales manager). Below: A long queue outside the Commodore, ...mmersmith; Another long queue—this time outside the Haymarket, Newcastle-on-Tyne, mid-afternoon, on August 3. The side lane is 100 yards long and the queues—down both sides—stretched the full length!

REVIEWS

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an inventor, has four dinner guests, David Filby, Dr. Philip Hillyer, Anthony Bridewell and Walter Kemp. He shows them a model of his latest gadget, a time machine, which, he claims, will enable him to move in the fourth dimension, Time. George's friends are sceptical, but agree to meet again for dinner five days later. As soon as they leave, George climbs into his time machine, pulls the lever and his first stop is 1917 during World War I. He then overtakes 1940 bombed London, and narrowly escapes death in World War III of 1966. On November 23, 802,701, he arrives at a place peopled by the Eloi, a strange, tousled headed lot, lacking a zest for life. Weena, a beautiful maiden, tells George that the Eloi is menaced by the Morlocks, a race of hairy cannibals. George learns that the Morlocks fear fire and leads a successful torch attack on them. George returns to London on January 5, 1900, for the dinner date, but only Filby believes George's story. When his guests depart, George flies back to Weena, taking three unnamed books from his library.

Production.—The picture's early scenes of World Wars I and II are compellingly nostalgic and even World War III is convincingly anticipated, but once the calendar advances to 802,701 the action descends for a moment to strip cartoon level. The fight between the Eloi and the Morlocks is, however, spectacular, and the return to London in 1900 restores vintage bouquet. Rod Taylor contributes a sensitive and manly portrayal as George, Yvette Mimieux is a pleasing Weena, and Alan Young scores as Filby. Doris Lloyd, Sebastian Cabot and Tom Helmore, also deserve mention. The love interest is delicately handled, while changes of fashion in a dress shop window effectively indicate the passing of time during the first half. The unnamed books selected by George for the Eloi's edification furnish a marvellous sales gimmick and add a touch of piquancy to the fade-out.

Points of Appeal.—Fascinating story, very good characterisation, astute direction, sly feminine angle, fine photography, breathtaking thrills, title, Metroscope and Metrocolor.

It Started in Naples

Paramount. American (A). VistaVision. Photographed in Technicolor. Directed by Melville Shavelson. Featuring Clark Gable, Sophia Loren and Vittorio De Sica. 9,018 *feet. Release September* 26, 1960

ROMANTIC comedy, with music and song, and an enchanting Capri backdrop. Superbly photographed in VistaVision and Technicolor, it concerns a middle-aged American lawyer who visits Italy to claim a fatherless nephew, discovers that the nipper, old beyond his years, has been "adopted" by a ravishing entertainer, but eventually solves the problem by marrying the latter. The story, yet another permutation of the Cinderella theme, is transparent, but Sophia Loren, Clark Gable and Marietto, a talented youngster, improvise effectively and raise many laughs, occasionally punctuated by tears, without relying on clichés. Truly escapist, the film's the next best thing to a holiday at Capri. Capital light booking.

Story.—Michael Hamilton, a not so young Philadelphia lawyer, shortly to be married, arrives in Naples to collect Nando, nine-year-old son of his late brother. Mario Vitale, a Neapolitan lawyer, meets Michael and directs him to Capri, where Nando, a knowing kid, partly supporting himself through the gullibility of tourists, lives with his "aunt," Lucia Curcio, a volatile dancer. Renzo, a strapping guitar player, loves Lucia, but she's attracted by Michael, and he by her. Michael remembers that he is still betrothed, complications arise, and Nando, torn between Michael and Lucia, becomes a ward of court. Mario acts for Michael, but Lucia charms him and gains Nando's custody. Lucia wants Nando to have the first class education Michael can give him, and meanwhile Michael's intended breaks their engagement. Finally, Michael pops the question to Lucia, she says "yes," and everybody's happy.

Production.—The picture, modern fairy tale, has an A certificate, but it would take a jaundiced eye to discern any glaring improprieties in its lighthearted shenanigans. Sophia Loren has warmth, displays a neat sense of humour, dances and sings adequately and generously exploits her curves as Lucia, Clark Gable, quite content to be his age, scores smoothly as Michael, Marietto is a captivating Nando, and Vittorio De Sica comfortably occupies a back seat as Mario. The Italian players' accents make the dialogue a little difficult to understand, but Clark Gable, who also acts as narrator, preserves continuity. Its authentic Capri kaleidoscope is vigorously shaken and subtly amplifies salient sentimental and humorous situations. Incidentally, the Italians' cracks at American tourists and vice versa considerably heighten the fun.

Points of Appeal.—Evergreen story, popular stars, clever youngster, obvious woman's angle, catchy tunes, magnificent scenery, VistaVision and Technicolor.

The Man Who Couldn't Walk

Butcher's. British (A). Featuring Peter Reynolds, Pat Clavin and Eric Pohlmann. Produced by Jock MacGregor and Umesh Mallik. Directed by Henry Cass. Screenplay by Umesh Mallik. Director of Photography, James Harvey. Musical Director, Wilfred Burns. 5,650 *feet. Release October* 17, 1960

PINT-SIZE "thick ear," adequately mounted. It's about a young international crook who becomes the tool of a London mob, finds romance and transfers his ill-gotten gains to his "intended" before the police nab him. Story threads are somewhat hastily gathered up at the finish, but never let it be said that its sharply drawn leading characters shy at a rough and tumble. The overall packs quite a punch for its size and should hold and intrigue the action-loving masses. Reliable quota "second."

Story.—Keefe Brand, a young cracksman, rifles a London jeweller's safe and, attempting a getaway, is offered a lift by Carol, an attractive girl. She takes him to a lush apartment over a Soho coffee bar where he meets The Boss, Carol's chair-ridden gangster stepfather. He forces Keefe to join his outfit and plans are laid for wholesale jewel store robberies. There is a slip up during the raids and Keefe and Carol are captured by Luigi, a rival mobster. He reveals that The Boss had shot Keefe's father, a New York racketeer, years before and Keefe wants revenge, but Carol restrains him. Finally, the thugs get their deserts, and Keefe hands Carol his safe deposit key so that she can wait for him in comfort while he serves his time!

Production.—The picture doesn't leave much to the imagination and eschews morality, but has plenty of hectic fights and gun battles. Pat Clavin registers and is easy on the eyes as Carol, Peter Reynolds convinces as the slick, unrepentant Keefe, and Eric Pohlmann shows no signs of saddlesoreness as the chairborne The Boss, but the other characters display slightly more brawn than brain. Its dialogue lacks edge, but the members of the orchestra work as lustily as the cast, and no fault can be found with the staging.

Points of Appeal.—Crowded tale, sound cast, popular heart interest, provocative title, handy footage and British label.

Murder a la Carte

British Lion. French (X). Directed by Julien Duvivier. Featuring Jean Gabin, Daniele Delorme and Gerard Blain. 8,902 *feet. Release not fixed*

ROMANTIC crime melodrama, made in France. It concerns a restaurateur who almost gets fatally bamboozled by the comely and conniving daughter of his worthless former spouse, whom he thinks dead. The meaty plot stews in a somewhat squalid atmosphere, but star Jean Gabin and ace director Julien Duvivier keep interest at near boiling point. A truly Gallic dish, served with lucid English sub-titles, it definitely has bite. Very good specialised hall fare.

Story.—Andre Chatelin, an experienced chef, runs "The Innocents," a restaurant in Paris's Covent Garden. Catherine, an attractive young woman, visits Andre and says she is the daughter of Gabrielle, Andre's slatternly wife whom he had divorced years before. She claims her mother is dead and Andre gives her a home. Andre falls for Catherine, but has a rival in Gerard, a medical student. Madame Chatelin, Andre's old mother, runs a dance hall by the Marne and looks on Catherine as an intruder. Eventually, Andre marries Catherine, little knowing Gabrielle is still alive, and Catherine plans Andre's death in circumstances that will make her his heir. Her plot misfires and proves fatal to Gerard and herself.

Production.—The picture deftly manipulates its skilfully drawn characters against Paris market, restaurant and dance hall backgrounds and creates many gripping situations before arriving at its salutary climax. Daniele Delorme is disarming as the calculating, homicidal minx Catherine, and Gerard Blain also registers as the gullible Gerard, but neither has anything on Jean Gabin, shrewdly cast as the badly treated, yet philosophical, Andre. The last half-hour records Gerard's murder and Catherine's messy demise, but violence is a logical and legitimate means to a morally sound ending. In short, the menu's both gamy and satisfying.

Points of Appeal.—Strong story, talented star and director and provocative title.

PROSPER WITH ANGLO!

BRITISH LION PROFIT

-continued from page 3

films on United Kingdom television for a period of 10 years.

The total amount involved is some £410,000 of which it is estimated approximately £300,000 will be retained by British Lion. Payment is to be made, subject to FIDO having the necessary funds, by half-yearly instalments over the next five years.

Comments the chairman: "If further losses can be avoided this will have the effect of re storing the depletion of our capital caused b the losses in previous years."

The trading profit for the year was £228,662 compared with £43,903 the previous year.

Depreciation, auditors' remuneration, directors' remuneration and provision for losses on films not released by March 31, totalled £101,891—making a profit for the year of £126,771.

After taking into account the adverse balance brought forward from the previous year of £305,643 there remains an adverse balance on the profit and loss account of £178,872 which is carried forward.

Another for Essoldo in Southport

THE Essoldo Circuit has purchased the Palace, Lord Street, Southport, from the Coliseum Cinema (Southport) Ltd. The purchase price has not been disclosed.

The Palace is Southport's oldest cinema and has seating accommodation for about 1,000 people. Essoldo bought the Garrick Theatre, Southport, a few years ago and has operated it on a theatre-cinema basis.

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INTERESTING and rewarding position for a lady to learn and subsequently supervise Invoice Section of advertising agency. Knowledge of accounts procedure and film advertising an asset. Hours 9.30-5.30, no Saturdays.—Write or phone Rex Publicity Ltd., 131/134, New Bond Street, W.1. Mayfair 7571.

AREA SUPERVISOR required. Must be keen, energetic man, preferably with engineering experience.—Write full details, Essoldo Circuit, 42, Westgate Road, Newcastle upon Tyne, 1.

PROJECTIONIST required. — Apply Studio 1 and 2, Oxford Circus.

PROJECTIONIST, reliable, experienced chief required for new Back Projection Installation at small film studio. Top salary. Near London.—Write D., Box 737, Kinematograph Weekly.

COPY TYPIST required with knowledge of large and busy switchboard. Good salary and conditions.—Apply Anglo Amalgamated Film Distributors, Ltd., 113, Wardour Street, W.1.

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BBC Television requires Trainee Assistant Film Editors in London, preferably not over 30. Applicants should have at least G.C.E. standard of education and be able to show that they have studied and taken practical interest in the film medium (e.g. membership of film-making group). Some experience of film editing, interest in current affairs, sport and/or music desirable. Initial appointment at £675. Promotion to £800 rising by five annual increments to £1,025 per annum when fully qualified as Assistant Film Editor. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.377K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

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KEEN LAD, 17, requires position in industry. Anything considered.—C., Box 736, Kinematograph Weekly.

SECOND PROJECTIONIST, eight years' experience, married, seeks interesting position, studios or cinema.—G., Box 739, Kinematograph Weekly.

WANTED

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FILM Society interested in acquiring old coloured crown posters about Science-Fiction Pictures.—E., Box 738, Kinematograph Weekly.

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YOUR FILMS

—continued from page 12

Cross Road. It's a proposition few independent exhibitors can afford to let slip.

\+ + +

EROS's "The Trials Of Oscar Wilde" (Super Technirama 70—British) is enjoying a wonderful run at the Cameo-Poly, Regent Street. It has an X certificate, but I can assure you it's fit for practically all members of the family.

\+ + +

THE "hard ticket" jobs are, by and large, having a whale of a time. "South Pacific" (20th Century-Fox—Todd-AO) is well into its third year at the Dominion, Tottenham Court Road. It's also played long runs in key towns, and the 35-mm. version is currently cleaning up, yet the takings at the Dominion are as big as ever.

\+ + +

"BEN-HUR" (MGM—Camera 65-Panavision) continues to play to capacity at the Empire and the management is already preparing for the Christmas rush. It's become one of the sights of London and all visitors put the mighty Biblical spectacle on their "must" lists.

\+ + +

BUSINESS is brisk at the Metropole, Victoria, where "Can-Can" (Twentieth Century-Fox—Todd-AO) reigns. The gay musical has just entered its 21st week, which is quite good going. Moreover, it's opened at Bournemouth and the sales are fine.

\+ + +

I CAN'T say "Inherit The Wind" (United Artists) has broken records at the Astoria, Charing Cross Road—it's not an ideal matinee film—but packed evening performances are resulting in a considerable weekly take. The trial melodrama got rave notices, with which I agreed, and I still fancy its chances on release.

\+ + +

HOW have the Continentals been faring? "Black Orpheus" (Curzon—Franco-Italian) is not only the most fashionable, but the biggest of the foreign money-spinners. It's a smash hit at the Curzon.

\+ + +

WHEN it comes to long runs Gala's Franco-British "double-bill," "The Sins Of Youth" and "Travelling Light," takes some beating. It refuses to budge from the Cinephone, Oxford Street.

On release

NOW for the general releases. "The Last Days Of Pompeii" (United Artists—Supertotalscope—Italian) got off to a fantastic start, although it has an A certificate, considered a handicap during the holiday period, and only received normal publicity. Monty Morton is cock-a-hoop and so are all who take the National Circuit split. Get a stake in the gold mine!

\+ + +

WARNER-PATHE launched "Hercules Unchained" (Dyaliscope—Italian), another Steve Reeves opus, with a terrific advertising campaign in 50 situations. The returns from the film, which has a U certificate, are out of this world. On Sunday it began its London rounds and also took a flyer. Why are these pictures clicking? Because they're both good cinema. In other words, they have action, colour and spectacle, all the things that can't be had on TV.

"THE UNFORGIVEN" (United Artists—Panavision) enjoyed three super weeks on release. It's John Huston's latest western, but for once he did not please the critics. Obviously, he hasn't lost the popular touch, and how wise in his choice of stars—Audrey Hepburn and Burt Lancaster! Subsequent-run exhibitors can confidently put their trust in "The Unforgiven."

\+ + +

YOU CAN'T go wrong with comedy and "Make Mine Mink" (Rank—British) is, happily, no exception to the rule. The film triumphed in pre-release spots and romped home on the first leg of its London tours. Book it and buy your wife a fur coat!

\+ + +

ONE of the turn-ups is the Paramount "double bill," "The Bellboy" and "Tarzan The Magnificent" (British). The first features Jerry Lewis and has star pull and the second has title values. On reflection, its success is not so surprising.

\+ + +

RANK'S "The Savage Innocents" (Technirama—British) ended comfortably on the right side. The Eskimo epic made a particular appeal to good and high class audiences, yet didn't get the cold shoulder from industrial ones.

\+ + +

YOU CAN take it from me that "Sons And Lovers" (Twentieth Century-Fox—CinemaScope—British), a romantic melodrama based on D. H. Lawrence's perennial best-seller, attracted all types. Make a special note of it.

\+ + +

"FIVE BRANDED WOMEN" (Paramount), a war picture, has done steady business, thanks to its compelling feminine angle. It can be safely pencilled in.

\+ + +

THERE'S been quite a demand for "Sands Of The Desert" (Warner-Pathe—British), particularly from youngsters. The colourfully staged low-brow comedy is wholesome escapist fare.

\+ + +

THAT macabre rib-tickler and leg-pull, "The Gazebo" (MGM—CinemaScope), is doing all right. It won a name for itself at the Rialto, Coventry Street, before tackling the suburbs.

\+ + +

"THE STORY OF RUTH" (Twentieth Century-Fox—CinemaScope) hasn't performed miracles, yet so far has managed to pay for its keep. It's a little short on star values and hair-raising spectacle.

\+ + +

THE TIDE was not in favour of "The Last Voyage" (MGM—Metroscope) when it started out, but steadily turned. The suspenseful maritime melodrama ended well clear of the red.

\+ + +

GOOD news of "Kidnapped" (Disney—British) from pre-release spots. The screen version of Robert Louis Stevenson's classic, supported by "White Wilderness" (Disney), an excellent nature featurette, has been attracting large audiences.

\+ + +

MGM'S "Please Don't Eat The Daisies" (CinemaScope) fluctuated rather violently in London, but I understand it's definitely come into its own around the provinces, particularly up North. It deserves to, it's great fun.

DISNEY'S "The Big Fisherman" (Panavision) got rough treatment from the critics and failed to net much of a haul at the Astoria, Charing Cross Road. It's now playing at the Isle of Man and has easily passed hold-over figures!

\+ + +

I CAN'T end without further reference to man of the moment Steve (Mr. Universe) Reeves. The ubiquitous muscle man is also in "Goliath And The Barbarians" (Anglo Amalgamated—Color-Scope—Italian-American) and the film's scoring all over the place.

RENTERS' NEWS

—continued from page 14

'Sands of the Desert' at midnight

PRECEDING its normal run which begins today (Thursday) at the Regent, Great Yarmouth, a gala midnight matinee was held last night for Charlie Drake's first picture, the Associated British Production. "Sands Of The Desert."

Charlie Drake, who was unable to be at the mid-July world premiere of the picture at Blackpool because of his summer show commitments at the Wellington Pier Pavilion, Yarmouth, rushed from the theatre after the final curtain to make a personal appearance at the Regent.

Stars appearing in other summer shows in the area attended the late-night showing. They included Charlie Chester, Lonnie Donegan, Jewel and Warriss, The Kaye Sisters, The Dallas Boys and The Mudlarks.

"Sands Of The Desert," released through Warner-Pathe, is in Technicolor.

Butcher's trade show

BUTCHER'S is trade showing "The Man Who Couldn't Walk" at the Plaza, All Saints, Manchester, tomorrow (Friday), at 11 a.m.

Joe Stern, the company's Manchester representative will be in attendance.

TRADE SHOWS

LONDON

August 15:
One Foot in Hell. 20th Century-Fox. Rialto. 10.30 a.m.
Torpedo Zone: Edge of Danger (short). Archway. Celluloid. 10.30 a.m.

August 17:
Tunes of Glory. United Artists. Own Theatre. 8 a.m.
Bells Are Ringing (U). MGM. Own Theatre. 10.30 a.m. and 2.30 p.m.

August 18:
Let No Man Write My Epitaph (X). Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

MANCHESTER

August 16:
One Foot in Hell. 20th Century-Fox. Theatre Royal. 10.30 a.m.

LATE EXTRAS (LONDON)

August 12:
Depth Charge. British Lion. Hammer. 10.30 a.m.
Two shorts. Cross-Channel. Preview Theatre. 10.30 a.m.

The IDEAL KINEMA

Supplement to Kinematograph Weekly

3C FUTURIST

-uxury gives a welcome

WITH the opening of the ABC Futurist, Lime Street, Liverpool, on July 10 with the Todd-AO version of "Oklahoma," ABC gave further evidence of its confidence in the cinema industry.

ABC now has two cinemas in Lime Street, the other being the Forum situated nearly opposite the Futurist.

Since the Futurist was closed on April 2, £50,000 has been spent on modernising the theatre and installing new equipment.

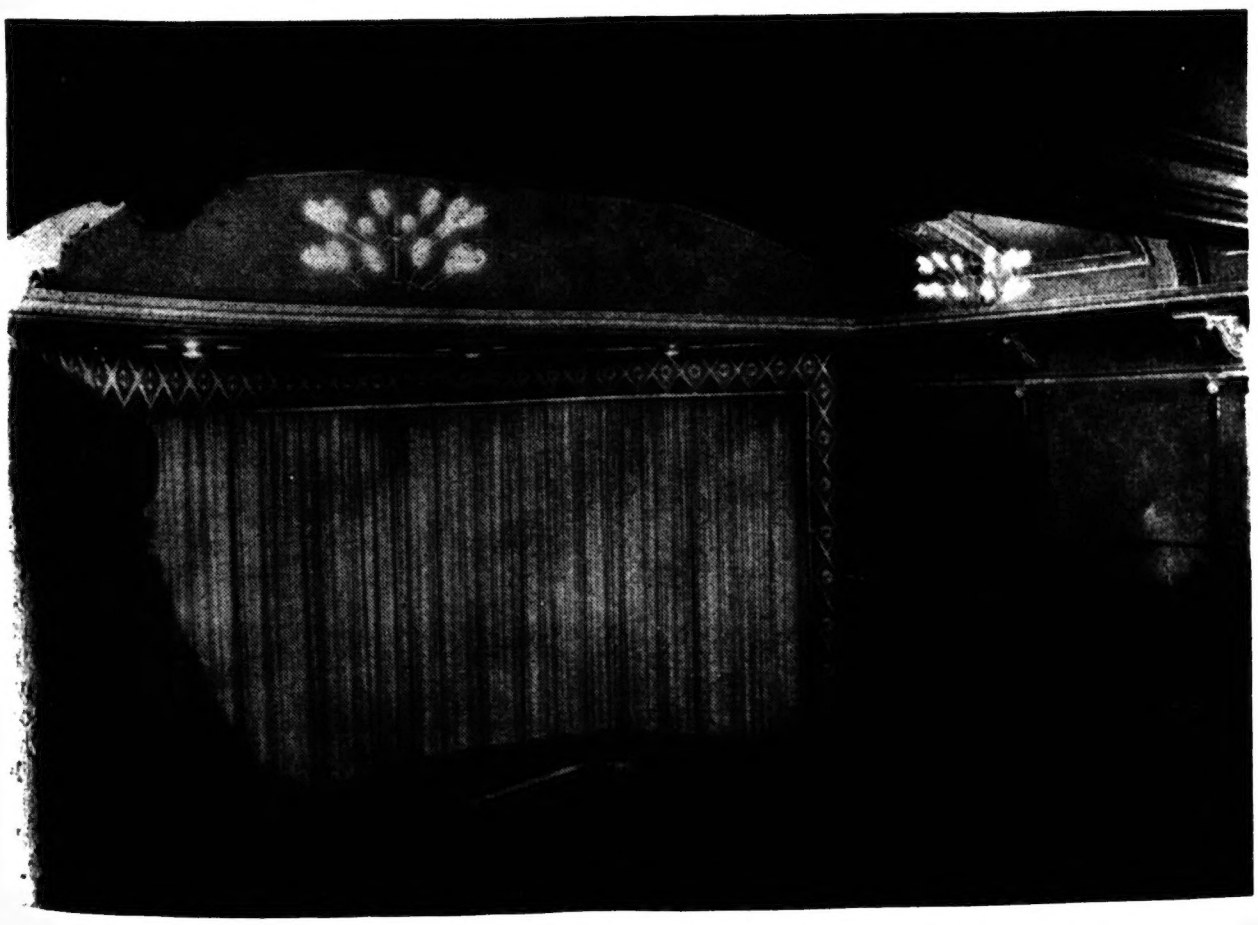
Externally, there has been little alteration, except for the modernisation of the verandah, the fitting of a horizontal name sign surmounting the company's emblem, and the facing of the walls at each side of the entrance below canopy level with mosaic.

Colourful mosaic steps lead to the entrance doors and thence to the foyer, where the bright decorations and pendant lights suspended from the colourful ceiling present a welcoming appearance.

The redesigned foyer has two new built-in pay-boxes, a booking-office, and, facing the entrance doors, a sales kiosk. The approach stairways to the rear auditorium and the staircases to the balcony lounge and rear balcony are treated with a multi-coloured speckled finish on the walls.

Inside the theatre there has been a transfor-

The main entrance foyer, with conveniently placed pay-box and kiosk



The curved proscenium, showing its striking decoration design in fibrous plaster

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mation which, while bringing the auditorium to a high standard of luxury and comfort, still retains its intimacy. Existing staircases and exits at the stage end of the theatre were demolished and rebuilt in order to widen the proscenium arch; boxes in the balcony wings were removed and the bow front cut back.

The new, curved proscenium head and stage are 50 feet wide to an arc of nine feet. The decorative ceiling in front of the proscenium has been dropped about ten feet with a curvature corresponding to that of the proscenium. Decoration of the proscenium arch is vivid purple, with fibrous plaster diamond-shaped ornamentation in off-white forming a framing to a gold star on a donkey brown background.

The silver-grey stage draperies of fire resistant material are chosen to obtain the maximum effect from the new form of colour lighting.

Seating reduced

Seating capacity has been reduced from nearly 1,000 to 870 to give increased comfort. Five hundred and fifty seats are in the stalls and the remainder in the balcony: the stalls rows are 2 ft. 9 in. from back to back and the balcony 2 ft. 11 in. All the seats are covered in English red-rust velvet with interiors of foam rubber.

The balcony has been re-stepped, the rear being at a higher level than previously to give better viewing. Carpeting throughout is Wilton, having a red ground shade and a small all-over pattern.

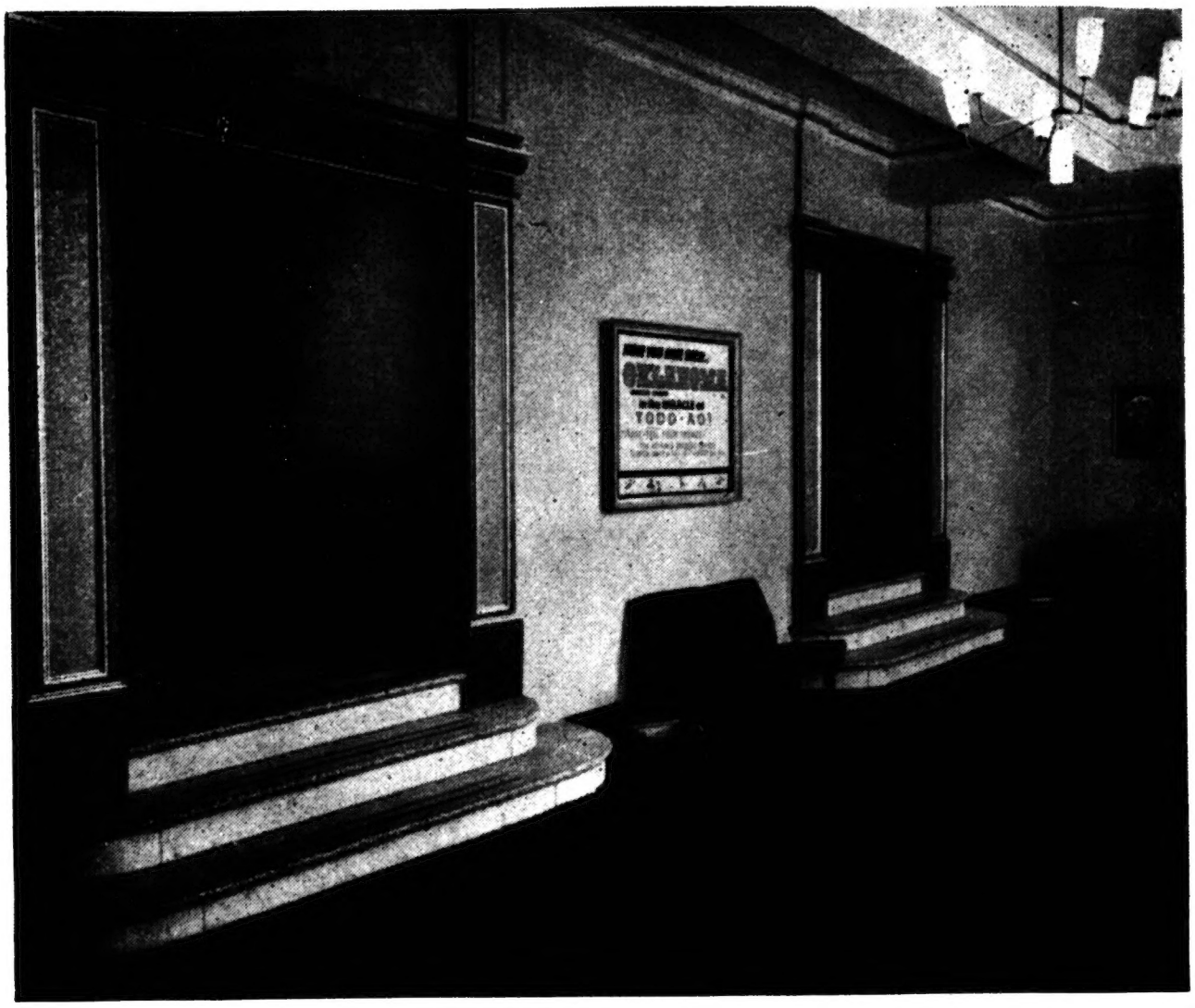
Decor everywhere is bright and colourful. The balcony front is a similar shade of purple to the proscenium front, with a reseda green line. The main ceiling panels are in donkey brown, with lettuce green and reseda green architraves and the fibrous plaster relief picked out in ivory and gold.

Main walls are candy pink with the lower sections speckled with green, chartreuse and gold. The balcony soffit is bougainvillæa, with the raised portion treated to match the main ceiling. Dado panels of the main walls are covered with pale green plastic material, which is washable.

Throughout the theatre the lighting fittings are of contemporary design.

Housed in a casing on the balcony front are six floods—two each of green, blue and red—which, together with the theatre lighting are controlled from a push-button switch panel in the projection room.

The balcony lounge has been sub-divided to provide a refrigerator room at one extremity and the manager's office at the other. Decoration of the lounge is chartreuse, speckled with light and dark blue and gold. Lemon-coloured venetian blinds with grey tapes, are fitted over the windows.



The circle foyer at the new ABC Futurist, Liverpool

A new operating box has been built four feet above the previous level. This houses two new Philips projectors for 35-mm. and Todd-AO film projection, with a projection angle of 16 degrees. The throw is about 80 feet. Size of picture for Todd-AO is about 36 ft. 6 in. by 16 ft. 6 in.; CinemaScope 32 ft. by 14 ft.; and wide screen 24 ft. by 14 ft. The screen is by Andrew Smith Harkness. In the rectifier room there are three Westalite rectifiers. Sixteen ambient loud-speakers are fitted in the auditorium.

In the basement below the stage, a new boiler room has been built and an oil-fired boiler installed to provide direct heating throughout the building, together with the plenum system of thermostatically controlled clean warm air which enters the auditorium through grilles in front of the stage.

In effect this keeps the auditorium under pressure and free from draughts. The air is conditioned and pumped into the theatre at the rate of 990,000 cubic feet per hour. Extraction is from the rear of the circle and stalls to ensure even distribution.

This system is designed not only to prevent the atmosphere from becoming smoke-laden, but also to draw the vitiated air away from the projection beam.

Manager of the ABC Futurist is J. G. Power, who has transferred from the managership of the Orient, Aston, Birmingham. He started with ABC as trainee manager at the Orient in 1945, and after two years was promoted to manager of the Palace, Walsall. In 1950 he was transferred to the Imperial, Walsall, and three years later returned to the Orient as manager. Mr. Power was 1958-59 champion manager for the ABC Birmingham district and is the possessor of the ABC showmanship award. He is also a member of the KINE. Company of Showmen.

Chief projectionist is W. A. Cantrell who in September next will complete 39 years as chief at the Futurist. Mr. Cantrell's first job in the cinema trade was as a chocolate boy at the age of 11 years, in 1911. Before going to the Futurist he was projectionist at the Royal, Breck Road, and prior to that at the Palais de Luxe which was situated opposite the Futurist and has recently been demolished.

The improvement scheme at the Futurist has been carried out under the direction of C. J. Foster, LRIBA, architect to ABC, and R. J. Westaway, ARIBA, deputy architect. The general contractor was Smith and Thompson, Ltd.

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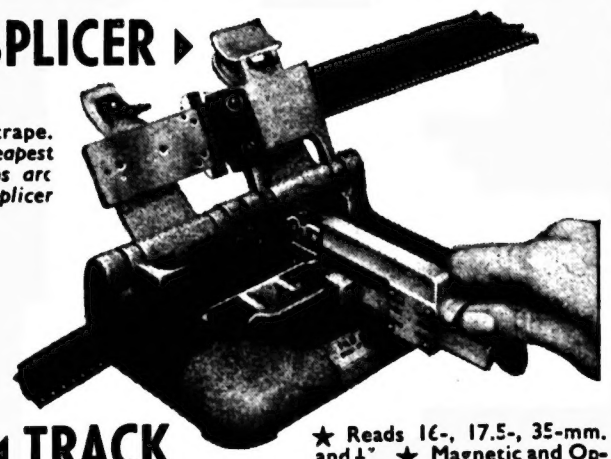

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Talking TECHNICALLY

WE HAVE seen cinemas in which the beam from the projectors was reflected off mirrors before reaching the screen. The latest development in this direction is quite fantastic: at the Arts Theatre, Cambridge, the projectors face backwards and the projectionist can't see the screen!

When it was required to install projectors in this historic old theatre, Leslie Knopp was called in as consultant. The management was insistent that as few seats as possible should be lost. The theatre has a single circle, and there was no possibility of building a projection room inside the theatre without losing large blocks of seats.

Banned

An obvious idea was to build a projection room on the outside of the back wall—but this would have affected the frontage and was not permitted. The next idea was to build it on the roof, with the beam shooting downwards; but this would have been visible on the skyline, and again it was banned.

Studying the plans, Leslie Knopp discovered that there was a void underneath the back of the balcony—just big enough to accommodate a couple of projectors, with an inch to spare. The beam would have had to be shot upwards to a mirror above the back of the circle, and then reflected down to the screen. Notwithstanding its complications, this was the method adopted and only three seats were lost.

As shown in the smaller sketch, the beams from the two projectors are reflected each off two 45deg. mirrors on to a large, inclined mirror which reflects the beams upwards. As shown in the larger sketch, the beams are again reflected off a large mirror over the back of the circle and down to the screen.

Remote control

It was quite impossible for the projectionist operating the machines to see the screen. So remote control was necessary, which, of course, meant using Philips FP20S projectors with a remote control panel. Fortunately the light tunnel up to the large mirror lent itself admirably to the support of this panel, which is built into the side of the tunnel.

Like that at the Queen's, Bayswater, it was built by J. Frank Brockliss Ltd., and provides complete control of the projectors—racking, focus, light and sound intensity, also changeover of projectors and replacement of discharge lamps, although these last two functions are normally performed automatically.

As this was a theatre, house lighting, stage curtains and non-sync. were controlled from the stage, and this arrangement has not been altered.

The scheme seemed quite sound on paper, although there were many snags to be guarded against—notably reversal of the picture and distortion due to the wrong choice of reflection angles; but, as I have mentioned, the theatre is very old and when it came to installation, it was found that the plans showed wide discrepancies: one wall was 1ft. 7in. out.

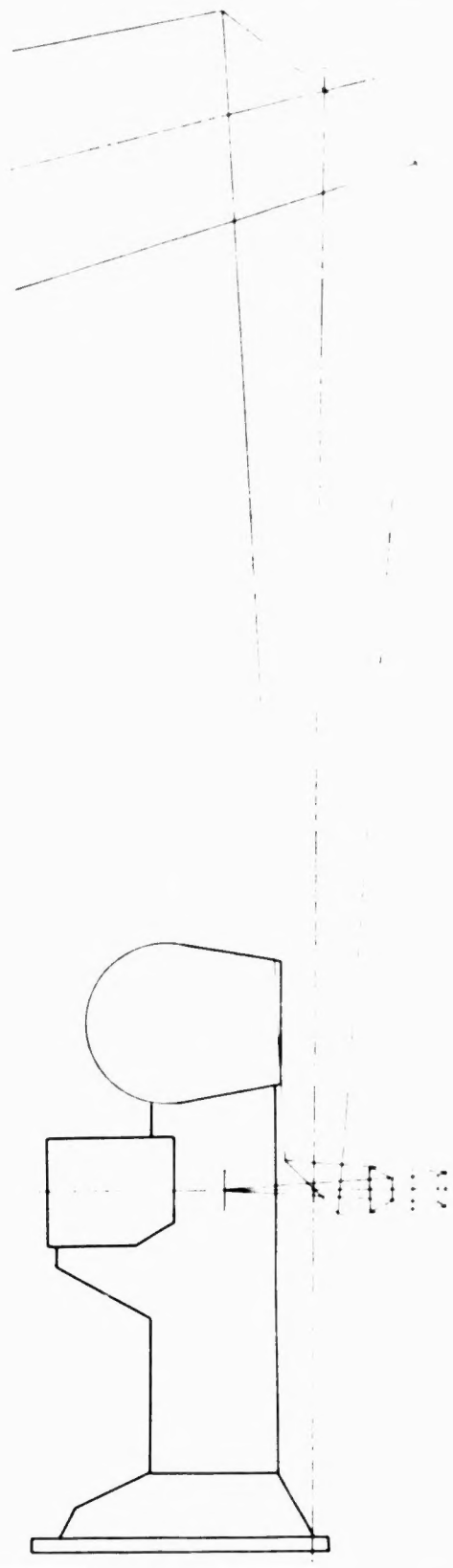
Due to these faults, the picture when it was first projected, was in the shape of a parallelogram instead of a rectangle. To correct this involved re-positioning the mirrors—notably the large mirror had to be moved 3in. and its angle altered; but still the picture was distorted, and investigation showed that the mirrors were far from flat.

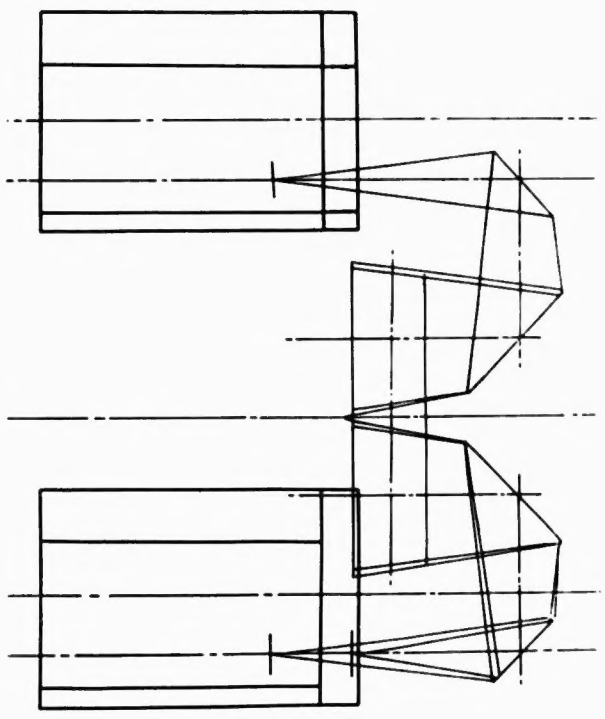
The smaller mirrors were corrected simply by packing up the mounts. But for the large mirror above the cicle matters were not so easy; it is made of ¾in. plate-glass, measures 8ft. x 3ft., and weighs 300 lb.—and it was considerably out of flat. The remedy adopted was quite Herculean.

A special adhesive was discovered with which the mirror was cemented to a piece of thick plywood. Eyes were inserted in the back of this and after the mirror had been assembled, screw trainers were tightened up until the screen image was free from distortion.

Leslie Knopp generously gives credit to the Brockliss engineers for the success of the job—but it needed a brave man to design such a complicated layout, and a brilliant perception to make it work in face of the difficulties.

He tells me that, although a technician may criticise slightly the quality of the picture, the theatre management is delighted with it.—R.H.C.





Left: diagram showing how the beams from the two projectors at the Arts Theatre, Cambridge, are reflected each off two 45deg. mirrors on to a large, inclined mirror which reflects the beams upwards

Above: continuing the ingenious path of the projection beam, this diagram shows how the light is again reflected off a large mirror over the back of the circle and down to the screen

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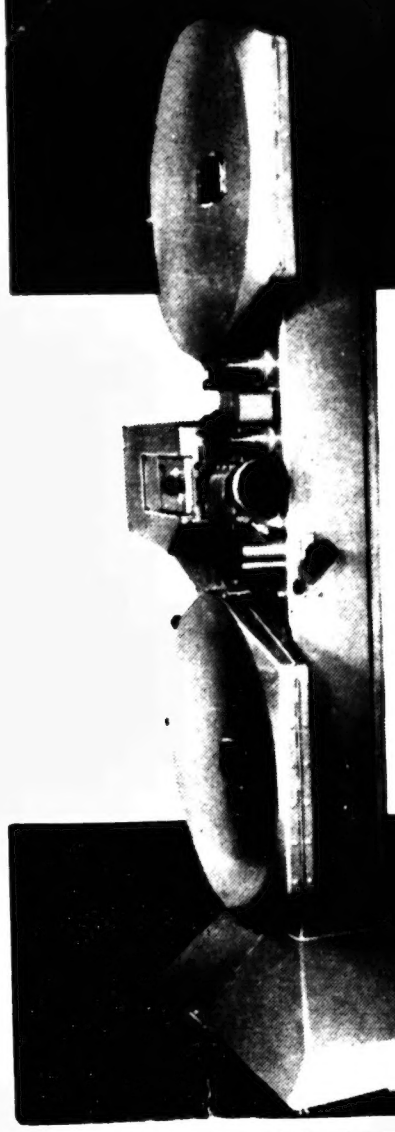

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